

# The Gateway

The University of Alberta Students' Newspaper Since 1910

Thursday October 4, 1990

## SU coordinator quits job

by Andy Phillpotts

The Students' Union has lost its Environment Action Week coordinator after only one month.

Jillian Menard, the SU's coordinator and consultant for Environment Action Week (November 5-9) chose not to accept her contract last week and therefore had to leave the services of the Students' Union after working there for only a month. This event follows the recent resignation of Anthony Enache, the SU coordinator for Week of Welcome (WOW).

SU vp internal Marc Dumouchel believes that "with full time employees, problems can be worked out over time, but with special projects, with the time constraints concerned, it doesn't allow leeway. The problems demand immediate attention."

One of the main flaws of the current system is that many of the SU's positions are temporary. Because of this the SU's potential employees frequently find its job opportunities and terms of employment inadequate. Many complain the pay is insubstantial.

For example, the Environment Action Week coordinator's pay is only \$3150 for the August 15 - November 30 term of employment, with the possibility of a \$250 bonus. Thus the coordinator may be making only \$900 a month for the full-time work commitments of the job.

Despite the low pay, Kennedy says the job's responsibilities are formidable and the time of employment is often too short to do an efficient job. Another major flaw in the current system is the selection process - choosing temporary staff and then letting them go is frequently costly and time consuming.

"I intend to push for a full time staff," said Kennedy, who believes he can get better qualified people because a long term job will attract more experienced applicants.

"It's more efficient use of resources," he said, as the SU won't have to go through the rigorous time and money-consuming process of selection as often.

Kennedy hopes to implement this new policy as soon as possible. However, it must first go through the offices of vp finance Mike Aherne and General Manager Tom Lancaster, and the student executive must recommend it to the Students' Council for final approval.

"It could be about a month long process," estimates Kennedy. "A target date for the new position to commence is the spring of 1991" (when the new policy is put into practice).

Despite their drawbacks Kennedy still believes that SU jobs are well worth their responsibilities.

"They are very rewarding, especially for a student - you have the opportunity to meet and work with so many excellent people." He also pointed out that the work experience is extremely valuable in terms of a future career.

When asked whether her sudden resignation would affect the week's events Kennedy said, "It's definitely a concern, but because we're not going through another process of selection, things will be easier. The old coordinator, Jillian Menard, minimized the down time in business terms. She has agreed to stay on to help smooth transition."

Moreover, one of the other candidates for the job has already been selected to fill her position.

"The new coordinator was ratified by the selection committee and the executive today," said Kennedy on Oct. 3, "His name is Martin Kennedy, but he's no relation to me at all, and the old coordinator and Martin are meeting this afternoon (October 3) for transition."



Ron Sears

The new Extension Centre is expected to be completed by August 1991. For story, see p.7.

## Students excluded from Faculte bus decision

by Carolyn Ramsum

The early morning shuttle bus between the Faculte St. Jean and the U of A campus has been eliminated because of student abuses, says the Faculte administration.

The decision, which was made without student input, went into effect on September 17, 1990.

To accomodate students taking classes on both campuses, the Faculte St. Jean operates two shuttle buses between the two schools, every half hour during the school

day.

The Faculte made the decision to cut the early morning bus when they found that too many students were using it. The shuttle, which ran at 7:35 and 8:05, has a maximum capacity of 14 people each because of insurance requirements.

The administration said the early bus was being used by residence students to go to their first classes on the U of A campus or at the Faculte St. Jean. It was even being frequented by U of A students,

who do not attend the Faculte, but who live in the Bonnie Doon area.

Monique St-Cry, assistant to the Dean of the Faculte, explained that, "The goal of the service was for students to travel between courses and not for them to go to their first courses. We have based our decision [to cut the early morning bus] on this initial goal."

Kathie Johnston, President of l'Association des Universitaires de

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## NO PAPER TUESDAY:

Will you be at school Monday? Neither will we. The next paper will be on the stands Thursday, October 11. Have a happy Thanksgiving long weekend! - The Staff



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# Student Finance may relocate

by Barbara Beck

The SU is proposing a solution to the long line-ups and tied-up telephone calls students experience when they call the Student Finance Board.

SU president Suresh Mustapha is hoping to see a Student Finance Board information office set up on campus to assist students when they apply for student loans.

"Out of 29 post-secondary institutions (in Alberta) we are the only one without any form of assistance for student loans," Mustapha said.

One of the reasons why the SU and the Student Finance Board feel there is a need for this service is because of the high error rate in the applications re-

ceived specifically from U of A students.

"There was a 26 percent error rate, which means that approximately 4000 student loan applications were returned," Mustapha said.

Other institutions have staff available to assist students with the completion of their application forms, and apparently do not have as much of a problem with forms being returned because they are filled out improperly.

"The percentage rate of errors on student loan applications is almost double that of other institutions," said SU vp external, Sean Kennedy.

The proposed office will be located in the Students' Union Building (SUB), with the SU hiring the necessary staff to run it. The Student Finance Board will provide the staff with free training.

As an SU project, the information office will fall under the heading of SU Student Services, and it is

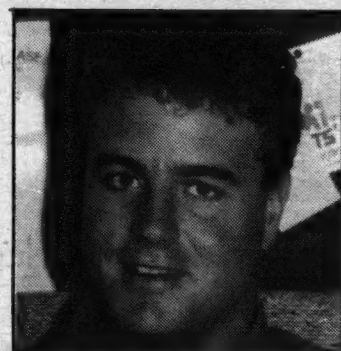
certain to be more cost-effective than if it was operated by university administration. As a student-run operation, costs are kept down.

"The cost will be approximately \$30,000.00. This will be the entire cost for the year," said Kennedy.

Realizing that the SU is operating on a tight budget this year, the SU is planning their proposal carefully.

"Once we get it going, we hope the administration will help us fund it," said Kennedy.

The proposed office will be a place where students will have access to a variety of services, said Kennedy. Students will be able to pick up applications, receive assistance when filling out their applications, and be able to drop them off when they are completed. The office would also assist students who need to appeal their loans, and give them information on how to apply for awards and bursaries. The office would also have the capacity to expand in the coming years to provide more



vp external Sean Kennedy

services of a financial nature for students.

"We really want this. We feel that we will provide a needed service for students. It's a vital service," said Mustapha.

The SU will be presenting their proposal by the end of the month. If the proposal is passed, the office could be opened as soon as this spring.

"We would like to have it open before students leave for their summer break," said Kennedy.

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# Penalties for cheating under consideration

by Kim Hathaway

The Campus Review Law Committee (CRLC) is currently reconsidering the provision in the Code of Student Behavior, which uses grades, as penalties for academic offenses.

"If a student is punished with a bad grade for an academic offense, should that punishment be allowed to affect their whole academic standing?" asked Peter Miller, Dean of Students and a member of the Committee.

The CRLC wants to make it "crystal clear," said Miller, that students can receive lowered grades for academic offenses and will suffer all the consequences of having a lowered academic standing.

Marc Dumouchel, SU vp internal, is most concerned with the grade of 1F. Students can receive a grade of 1F when it can be shown they have plagiarized on papers or cheated on exams.

Dumouchel believes there should be a distinction between grades given as disciplinary measures and grades based on academic performance. This distinction is not made on transcripts right now.

A lowered academic standing can have severe consequences, explained Miller, such as difficulty entering quota programs, or having to leave the university.

Miller chaired one of two CRLC subcommittees that studied the issue. Each subcommittee ended up with a different view.

One view is that grades should reflect disciplinary decisions. This is what currently happens at the U of A and other universities.

Another view, said Miller, is that one mistake shouldn't be allowed to affect a student's entire university career.

There are two cases being appealed, but there is another debate over which university body

should hear the appeals.

Currently, the University Appeals Board hears appeals on punishments, but when grades are involved some feel the Academic Appeals Committee should be involved.

"The CRLC is looking at the whole issue of whether grades should be used as punishment," Miller said.

Dumouchel said he has volunteered for another subcommittee to continue to study the issue. However, the subcommittee has not met and Dumouchel is unsure of its exact mandate.

The subcommittee meeting is to be sometime in late October or early November.

continued from decision p.1

la Faculte St. Jean (AUFJS) understands the administration's point of view. However, she wonders if instead of cutting the early morning bus, the administration could have operated the service on a first-come, first-serve basis.

Johnston said she sympathizes with both the Faculte students who have chosen to live on the U of A campus to improve their English, and those who live in the Faculte residence, but have their first class on the U of A campus, because they must now buy bus passes to travel to school.

These cuts are not the only issue facing the AUFJS.

Johnston was upset that, "We had no clue there were going to be cuts until we heard about them through the grapevine."

She added, "This is not the first time that we [AUFJS] were not consulted before an administration decision went through. If we don't know about it before it happens, how can we act in the best interests of the students?"

Jody Wilson, Housing and Transport Commissioner echoed Johnston's sentiments.

"Students weren't consulted about these cuts and as a result, no other alternatives were examined."

The AUFJS is currently conducting a survey among Faculte residence students about how frequently they use the early morning shuttle bus.

The AUFJS will decide whether or not to fight for the reinstatement of this service based on the results of this survey.



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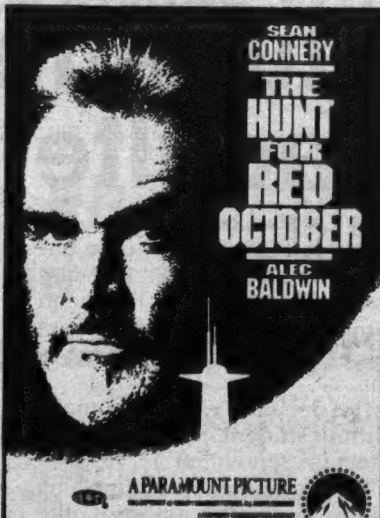
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# GSA demands open government

by Gil McGowan

The Graduate Students' Association (GSA) began distributing a policy document this week demanding that steps be taken to make government on campus more open and democratic.

According to the document, too many important decisions are being made behind closed doors by appointed university officials.

In order to remedy this situation, the GSA's report recommends that groups on campus such as undergraduate and graduate students be allowed to choose their own representatives to university boards and committees. It also recommends that students be given the opportunity to scrutinize the deliberations that precede the making of important decisions.

According to GSA president Stephen Downes, changes in the U of A's administrative structure are necessary because students are being left out of the decision-making process.

"Under the current structure, student input can be ignored or it can be not even asked for in the first place. Just look how they made the decision on library hours," he said.

Downes decided to write a formal proposal on campus democracy last year when he was reprimanded by university officials for speaking to the press about what had gone on during a confidential meeting of the Board of Governors (BoG).

At that time, Downes argued that student representatives should not be required to withhold information that might be of interest to their constituents.

"When there is a new proposal like changed library hours or the introduction of a new registration fee, it should be subject to the widest possible discussion," he said.

The original draft of Downes' proposal dealt specifically with the issue of confidentiality, but was later broadened to include recommendations on student representation and general questions of democracy.

The final draft of Downes' proposal was passed by the GSA Council on September 17 and

copies have since been forwarded to the Board of Governors and the Students' Union.

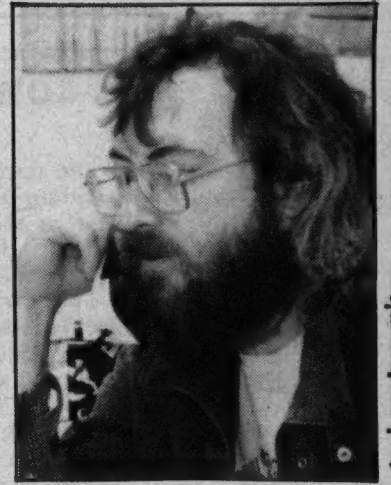
Downes hopes that both these groups will give the proposal serious consideration and he encourages their members to make suggestions of their own.

"This document is not the last word on the subject, it's the first word. This document is the first step towards extending democracy on campus," he said.

So far, the BoG has not responded to the GSA's proposal, but the Students' Union has expressed an interest.

"The GSA brings up many good ideas," said SU president Suresh Mustapha.

Mustapha promised that the GSA's recommendations would be reviewed by the SU's Academic Affairs board.



GSA president Stephen Downes

be reviewed by the SU's Academic Affairs board.

Andrew Lummis

## Board formalizes secrecy rules

by Gil McGowan

At the same time that graduate students are asking for more open government on campus, the Board of Governors (BoG) has accepted a report that formalizes the confidentiality of most Board meetings.

The report was prepared by the Board's Educational Affairs Committee and outlines the issues that cannot be discussed in open sessions.

According to the report, BoG business will be conducted in closed sessions when the following business is being discussed:

- matters where individuals are named in connection with appointments, salaries, tenure etc.

- matters relating to the conduct of officers, staff and students.

- questions of privilege of the Board and its members.

Confidentiality will also be maintained when the Board is discussing "strategy" and when

confidentiality is requested by individual Board members.

Despite the fact that the report on confidentiality was discussed during the confidential portion of the last BoG meeting, several members of the Board did not hesitate to go public with their dissatisfaction.

According to both Students' Union president Suresh Mustapha and Graduate Students' Association president Stephen Downes, the report does not adequately define the concept of confidentiality.

Mustapha was particularly dissatisfied with the sixth provision of the report that allows the Board to discuss "strategy" in closed sessions.

"Under that provision, almost everything we do on the Board could be confidential," he said.

Like Mustapha, Downes believes that too much Board business is conducted behind closed doors.

"Things like long-range plans and the budget should be subject to open discussion by the whole university community," he said.

Both Downes and Mustapha agree that certain subjects, such as disciplinary actions against individuals, should be discussed in closed sessions. But, they do not see any reason for the secrecy that currently surrounds Board meetings.

"Confidential items should be the exception not the rule," said Mustapha.

According to Mustapha the Board could improve its image if it opened its meetings to all interested members of the

university community.

"If they gave people the chance to respond, people would probably feel more comfortable with the decisions," he said.

Representatives from the Board of Governors were not available for comment.



Ron Sears

Have 7am newscasts driven Shannon to drink?

CJSR's Shannon Taylor demonstrated a breathalyzer on Monday in CAB during Alcohol Awareness Week sponsored by the SU and Peer Health Educators. Taylor was MC for the event.

### THIS MONTH AT THE "PLANT"

OCTOBER  
4 - 5 - 6

"Paris  
Slim"  
Blues Guitarist

OCTOBER  
11 - 12 - 13

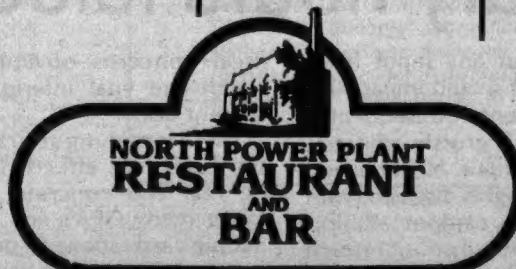
3X The  
Blues

OCTOBER  
18 - 19 - 20

"The  
Persuaders"  
Rockin' Blues

OCTOBER  
25 - 26 - 27

Frank  
Carroll  
Reggae



G. S. A. The Grad Students' Association welcomes undergrads and other members of the University community to enjoy the entertainment and restaurant facilities at the North Power Plant Restaurant and Bar.

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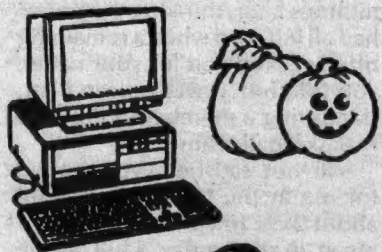


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# OPINION

## Green - no; cows - yes

by G. Paul Skelthorne

Last January, when the university's bus loop was moved to the Jubilee Auditorium location it currently occupies, the move was termed "temporary," implying that it would be returned to its original position at some future point. We all somewhat naively believed this would happen.

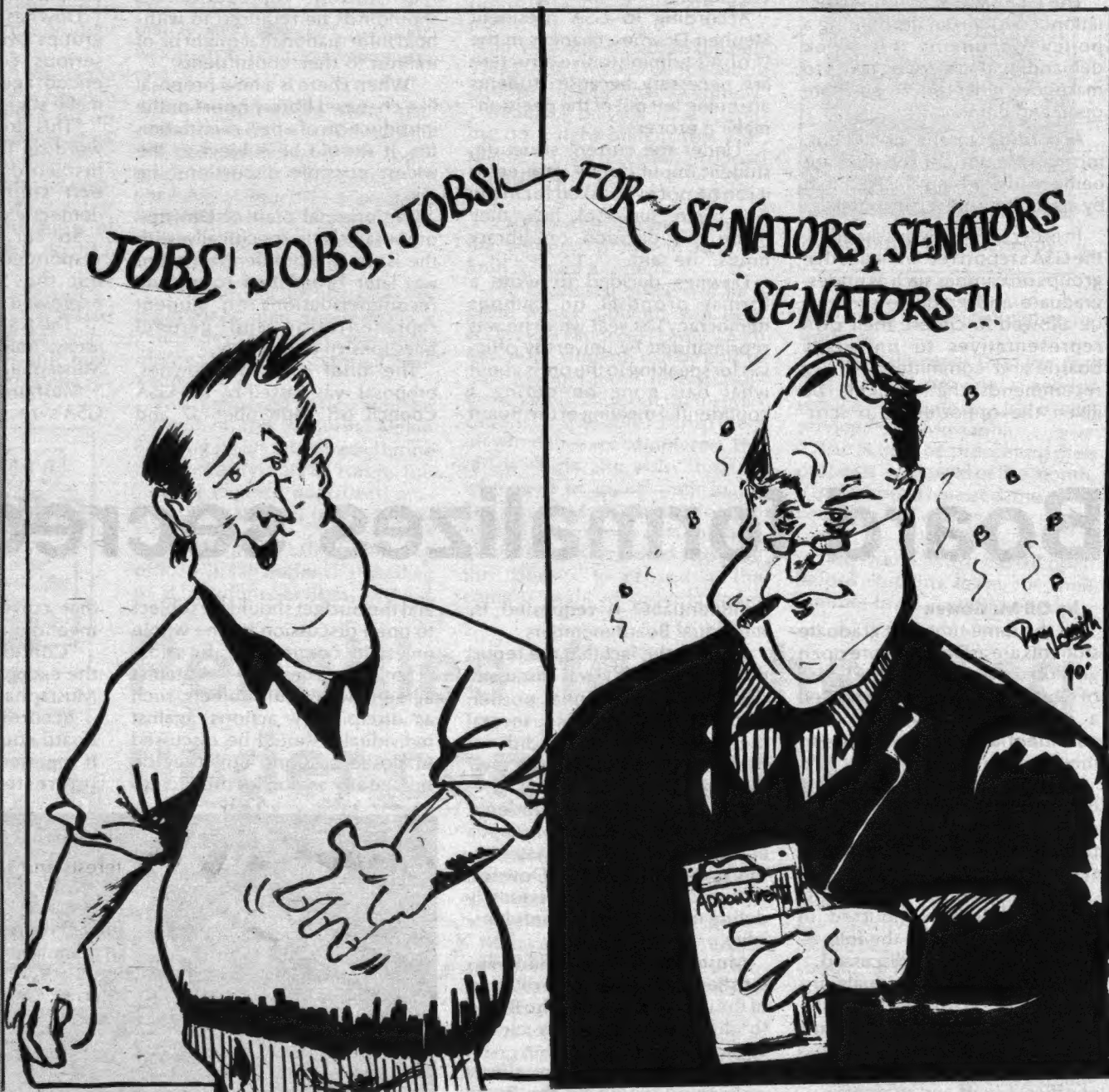
How sad for us, that we have been once again duped by the University administration. Now that the bus loop has been safely moved and we're used to the inconvenience its position causes, there is talk that it may not be moved back at all; that indeed, the area which was once occupied by the bus loop should be converted to a "green space," which will be "aesthetically pleasing."

In the first place, who is the University trying to kid by proposing adding an aesthetically pleasing green area where the road was? They should know that the only green which will be seen will be in the summer months, when there are precious few students on campus. For the vast majority of the student population, this spot will present either the white of snow or worse, the brown of dead grass — hardly aesthetically pleasing, and more likely depressingly vacant.

Secondly, the predictable outcome of adding a green area is that in another two years, you can bet that a project will come up which will propose replacing the "green area" with a building. Call it cynicism, but the track record of the University bears out such thinking when so-called temporary moves suddenly become permanent.

It's easy for university administrators to toy with student transportation in this manner, after all, they have parking spots located conveniently close to their offices. Meanwhile, students who live in town can't get parking spots anywhere near the University, and are made to walk long distances just to get to their vanishing number of classes.

It's time university planners came down from their ivory tower and considered the inconvenience their pie-in-the-sky plans cause. If they keep behaving the way they have been, look for the bus loop to be located on Whyte Avenue before the end of the decade, and acres of "aesthetically pleasing" grass in between to walk on. The least they could do is buy a few cows to provide some well-needed fertilization while they're at it.



## LETTERS

### Dekes set the record straight

As the Security manager of this year's Bear Country, I was shocked by the letter entitled "Dekes on Power Trips," published in the October 2 Gateway.

First of all, the writer of the letter and his friend were told they could go backstage by a member of the University staff who was unaware of special event regulations. When they went backstage they were politely asked to leave the restricted area and were allowed to rejoin the party. They then made several attempts to gain access to the backstage area, repeatedly disregarding what they were told by our managers. The letter writer stated that "an apparently drunk friend of a Deke" shouted at him. This is untrue: no one except staff was allowed backstage and security regulations were strictly enforced.

Secondly, two weeks before Bear Country a notice was hung

by each locker room door, informing athletes that no admittance to the locker rooms was permitted during the event. No patrons of the dance, especially intoxicated patrons (such as the letter writer and his friend), were allowed access to the staff/backstage area due to university and ALCB security and liquor regulations.

Lastly, the letter writer verbally and physically abused many members of our staff and of the police, and has continued to harass one of our managers. I find it sad that a person who would use a public event such as ours as an excuse to become drunk and abusive, would then use the student newspaper to circulate his spiteful mistruths.

Scott Matichuk  
Bear Country Security '90  
Science IV

Mr. Lavergne, your letter ("Dekes on power trips" — *The Gateway*, October 2, 1990) prompts me to inform the reading public about the true nature of the incident. I am the Deke who contacted police security and had you removed.

Rightly or wrongly, you were in a restricted area, and it was my unpleasant responsibility to deal with you. When I politely asked you to return to the party, you refused. Your verbal and physical abuse of me, coupled with your threats against my safety, forced me to call in the police.

Though the police allowed you to return to the dance, against my better judgement, this was not enough for you. Instead, you accosted me again a few minutes later. This time, I had you expelled from the pavilion.

Four times you attempted to re-enter the building, claiming

you played for the U of A basketball team. That's not true anymore. At the end of the night, you were waiting for me at the pavilion loading doors, claiming to be a friend of mine. This time the police threatened you with arrest.

Not good enough, hey Bill? You came back again a few minutes later, thinking the police had all left, and when a remaining officer asked you for your name, you told him it was Lauren Blatt, slandering a member of the U of A basketball team.

Still not satisfied, you waited for me at the Deke house until about 3:30 am, and returned for me at 10 am Sunday, a full twelve hours since our original confrontation.

Clearly, you are on your own little power trip. Under ordinary circumstances, I would find this bravado irritating. In your case, however, I find sympathy to be

my most natural emotion.

Maurice Fitzgerald  
Bear Country Staff Manager  
Business IV

Thanks for the effort. On behalf of the men of Delta Kappa Epsilon, I would like to express our deepest appreciation to all those people who helped make our 22nd annual (i) Bear Country (i) such a success.

A special thanks to the ladies of Pi Beta Phi, Delta Gamma, and Kappa Alpha Theta for their hard work and friendly cheerfulness. We couldn't have done it without you!

We hope everyone had a great time! See you next year! Get your tickets early — the 23rd edition of Bear Country will be a sell out, too!

Vitor Marciano  
Business IV  
Bear Country Chair  
'91

### Slashing of library hours idiocy

I think there is a general consensus within the student population that the slashing of library hours is absolute idiocy. For the thousands of people who utilize the library every day, the cut of 22 hours per week at Rutherford North in an unbelievable slap in the face. Coupled with this humiliation, is the unilateral nature of the decision, made within the

library without any input from those whom it would impact the most, the students. Consequently, the decision, is grossly arbitrary, callous, and unfair. Never have I been so thoroughly disgusted with segments of a campus administration so woefully out of touch with the pressing needs and concerns of its students that it chooses to ignore them, and to whom

fiscal concerns obviously outweigh the vital interests of its student body.

There is nothing abstract about the decision's effects. They will be real and concrete and will lower many GPA's and threaten people's aspirations. By penalizing those who must study late and on Saturdays, and by cutting hours when they know the demand for

library facilities is growing each year, the Administration is making an error, one which is already making the U of A a laughing stock of Canadian universities, and at best a third rate institution.

I strongly urge the library administration to get a grasp on realities and look at the thousands of students it is adversely affecting — reinstate library hours. To the

students, keep complaining and writing letters to the library and the president, because if you do not voice your dissent, you will be partially to blame for the result. Who knows, those in ivory towers might come down and hear you for a change. The students whose interest they purport to serve.

Jim Song  
Law II



Letters continued from... p.4

## Rhetoric raises response

I read the two editorials in last Thursday's paper with considerable interest, given the fact that I agree with some of the points raised. For example, I agree that anyone can be a "dickhead" and that groups should not be continually slandered just because they're in a high-profile position. I also believe women and men should not be given preferential treatment on the basis of their sex.

However, to write off both a valid distaste for the constant shortcomings of frat members' behaviour as "bitching," as well as the women's movements concerns as "empty rhetoric," I seriously wonder if the editors in question believe what they write or if they just had a deadline hanging over their heads and wanted to stir up some controversy.

Coincidentally, these questions of mine came crashing together on Monday night as I walked south on 112 street from the Fine Arts Building. Four male frat members passed me, and one of them raised his voice to say, "geez, the last time I raped a girl she tried to press charges, so then I had to kill her."

I can only guess at the desired effect of this comment, but my seemingly unexpected glare sent the man cowering behind his "brothers." To be fair, I don't wish to suggest that the fraternity system advocates or condones this kind of behaviour. But I fail to see any humour in rape, especially when it is joked about on a dark street where one woman and four men are present.

In light of the serious implications of this incident, I suggest that both Stauffer and Skelhorne re-evaluate their position on the

image of frats and the promotion of "sensitivity toward equality" that is supposedly lacking in females. Given the chronic controversy over Engineering Week skits, as well as the power-in-numbers mentality often evident in frat members' behaviour, I believe that to "lay off" these groups regarding their inexcusable, offensive activities would be dangerous to the university community.

Kristan McLeod  
Arts III

I would like to make a comment regarding G. Paul Skelhorne's editorial, "Chivalrous poppycock raises yellow bile," which described a situation in which a woman was served at a store before him because the clerk had said "ladies first," even though he had waited longer.

He commented that the feminist movement was doomed with women such as these on their side. Not all women are feminists, a feminist being someone (female or male) who critically analyzes social structures, finds them wanting, and is committed to social change that will result in an egalitarian society.

I found no "graphic evidence" of feminist double agency, since it was not apparent that the two women were feminists. I doubt they were. Even if they were, it is difficult to be politically correct all of the time. This would not excuse the treatment Skelhorne received.

I am disappointed that an inconsiderate act, trivial, albeit unjust, has made Skelhorne unsympathetic to feminism. If he

had to deal with the systematic sexism that women have to every day, I wonder how he would react?

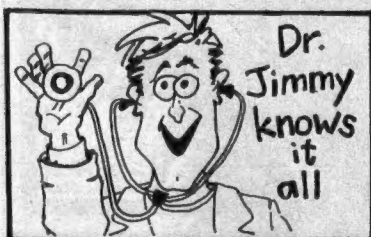
Lastly, equality between men and women can only be achieved with the input and cooperation of both sexes, not only the female gender. His implied assumption, that only women are feminists, and that it is up to feminists to work for equality, is incorrect.

S.M. Lehmann  
Home Economics  
Special Student VI

## Poop on new loop

What are the chances that vp facilities Don Bellow has a reserved parking spot a lot closer to the "aesthetically pleasing... green space in the middle of campus where the bus-loop used to be" than the bus-loop's present location?

Ian Lyttle  
Engineering III



Dear Dr. Jimmy,

I am obsessed! This guy I met at a bus stop stood me up this weekend. The image of his excruciatingly painful and tortured death have become more and more horrendous, frequent, and compelling. Recently, though, these images have been preceded by a myriad of ways I can cause ultimate mental anguish to drive him to the brink of insanity before his tortured death. Doc, I have never been stood up before and this is beginning to effect my studies, my sleep, and my other personal relations. This has got to stop. Help!

Vindictive Wench

PS: Nothing significantly damaging or scaring has happened to him, yet.

Vindictive Wench,

Did your father beat you?  
R.s.v.p.

the Dr.

Dear Dr. Jimmy,

Is it a prerequisite for Tuesdays and Thursdays' professors to be monotone. Why are they all this way?

Been here long enough to recognize a pattern

Grad. Student,

Imagine this: you enter your first year of University, full of enthusiasm. You discover your subject of concentration and

spend the next nine years studying this subject. You then get your first job far away in some remote northern University, say Edmondville. On the first day of classes, you trot proudly into a stacked lecture theatre, 300 full. After your very first hour of lecturing, you discover not one student gives a fuck about your life-long study. You would speak monotone, too, after 20 years of this—especially in 90 minute lectures.

the Dr.

If you wish to write the Doctor with a query (he appreciates your humility) write: Dr. Jimmy c/o The Gateway, Room 282, SUB

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Please forward any questions to CaPs

### COMMON QUESTIONS

#### 1) What can I do with my Bachelor of Arts or Science Degree?

The staff at Career and Placement Services (CaPS) enjoy discussing career opportunities with university students in the faculties of Arts and Sciences. Many students in these faculties are unaware of the many career opportunities open to them or are unsure of their career aspirations.

The best way to find out about the career opportunities open to Bachelor of Arts or Science graduates is to research. You can begin this research at CaPS. The CaPS Resource Center contains information on many careers open to Bachelor of Arts or Science Graduates. You can continue this research at many of the libraries on campus or at places off campus such as Alberta Career Development and Employment.

Before you begin researching careers you should complete a self assessment. A self assessment will help you determine your interests and skills so that you can focus your research on the types of position you are best suited for. For more information on how to complete a self assessment attend a CaPS Career Planning/Resume Writing Workshop or read the CaPS Career Planning Workbook.

#### 2) Are employers looking for Bachelor of Arts or Science graduates with specific majors?

In many cases, employers are not looking for a Bachelor of Arts or Science graduate with a specific major. Instead, many employers are looking for university graduates with specific skills. Some of these skills can be developed through your university studies.

The following is a list of common skills many employers look for which can be developed at university:

- organizing
- communicating (verbal and written)
- listening
- learning
- reasoning/analyzing
- researching
- creating
- managing/planning

For example, when you are assigned a paper, you must utilize organizational, communication, learning, analytical, research, and planning skills. You can determine the skills you have developed at university by conducting a self assessment.

#### 3) How can I gain the skills necessary to qualify myself for the job I want?

The Bachelor of Arts or Science degree alone will usually not provide you with the opportunity to develop all the skills required for many jobs. Another way to develop skills employers look for is through volunteer work. For example, if you want to pursue a career in journalism, you might consider volunteering at The Gateway.

For more information on volunteering on campus check the Volunteer Opportunities Binder in the CaPS Resource Center. For more information about volunteer opportunities off campus, contact the Volunteer Action centre.

You should also try to find summer and part-time jobs which will provide you with the opportunity to develop and enhance your skills. Check at CaPS throughout the school year for career-related summer and part-time jobs.



The Gateway

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# HUMOUR

The Kisa Khronicles IX:

## Blondeman to the rescue

by Kisa Mortenson

Ever feel like there are too many commitments, too many assignments, too many people (that includes significant others), just too much of everything?... Well, it's time to take up motor-cycling.

It was Saturday and Bond rescued me from the dredgery of an overplanned daytimer (Thanks Winston!) and took me for the ride of my life.

I can't drive a motorbike, but I know what it means to be a passenger. I understand the subtle nuances of riding: the freedom of two wheels, owning the road, and the call of the wild. Yes, they call me the biker chick from hell.

Bond is a long haired, pony tailed blonde who likes to wear a red helmet, black leather, and gloves with studs. He believes in safe cycling and taught me the importance of wearing the right protection.

*Bond pulled up behind some yuppie mobile and let his engine rip.*

I wore jeans, a jean jacket, and quickly learned that my mittens were not acceptable hand protection, even if they were made lovingly by my grandmother, mom, or Tim Boston. I borrowed Bond's extra pair of studly gloves and his extra black helmet. This was a definite improvement to the time I dressed all in white, had a white helmet, and looked like a human Q-tip. Good bye Q-tip city and "hello" psuedo-cool. Now that I was dressed to hit the road, we took off on a 750... that's bike talk for a bike that makes large varoom varoom noises when it starts (and can really kick on the right stretch of road).

We cruised the streets and I could feel the wighty burdens of the week lifting from my shoulders... all there was, was the black ribbon stretching out in front of us, the air rushing through my hair and eyes, but then there were the spectators.

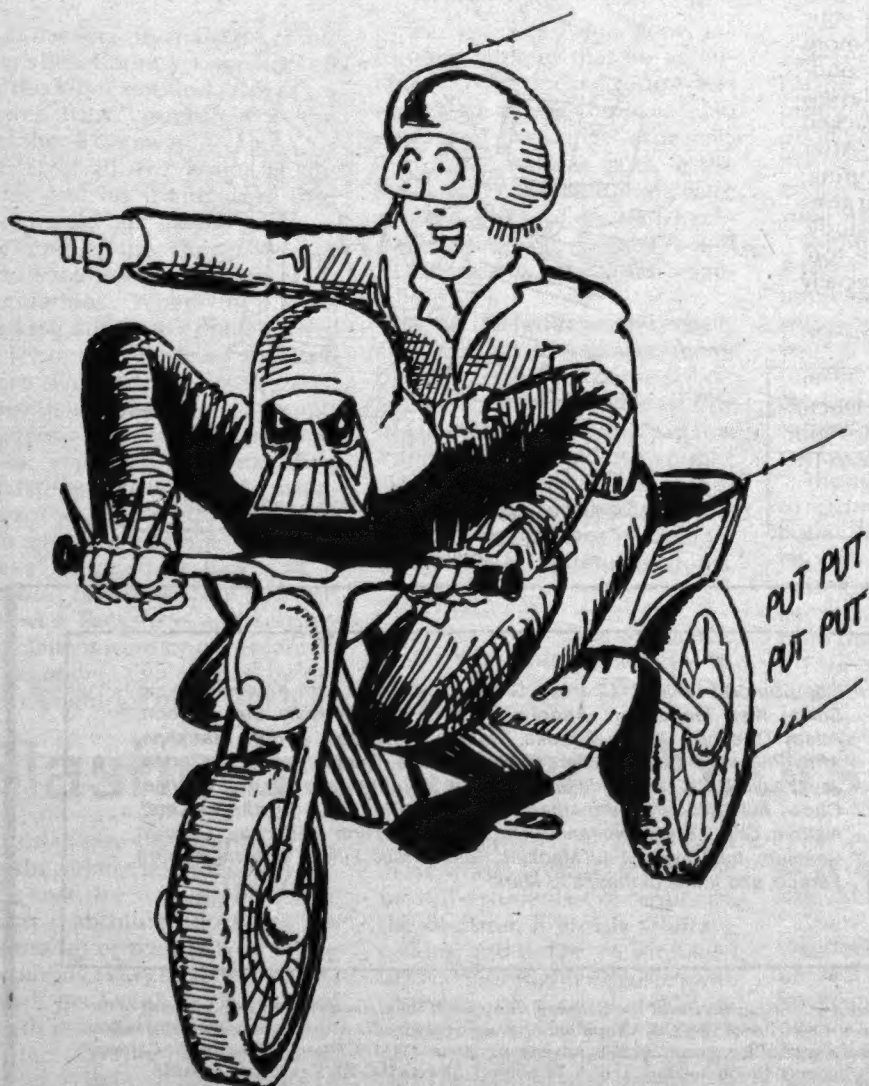
Bond pulled up behind some yuppie mobile and let his engine rip. Bigggg varroommm... the women (Buffy and Daisy) in the backseat almost got whiplash as they turned around to see Bond Blondeman's steely look. From the terror in their eyes, maybe they thought the IRS was now riding motorbikes.

Next, it was on to Jasper Avenue... we drove past a couple in a red car. The driver was the stereotypical used car salesman with greasy hair and his babe was running her fingers through his hair. She looked over at Bond like he was the answer to all her used car salesman dreams. Forget the salesman and old cars. There was Bond and his bike. But we were off and vanished like some steamy dream.

At a red light, we were oggled by a guy in a jeep. His eyes followed the stream lines of the bike unaware that I was watching him. He suddenly realized that I was watching him and an embarrassed smile ran across his face. Bike oggling and being caught - a real embarrassment especially for a guy in a cool-dude jeep.

As we sped toward the Legislature grounds, we got the thumbs up sign from some guys in the car that couldn't match the pace of Bond's bike. We were living Tom Cruise's Days of Thunder but on a bike. Hollywood had come to Edmonton...

So take my advice, if you ever just have to get away from it all, find yourself a bike or your very own Bond Blondeman and take to the roads. Those subtle nuances will get to you every time!



## Attention: Creative Writers

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# Extension Centre underway

by Bryan Hollands

Construction is underway on the new U of A Extension Centre at the north-east corner of 83 avenue and 112 street.

The cost of the building, designed by Hartwig Architecture Inc., is estimated at approximately 20.5 million dollars. Almost half of the funding (9.8 million) will be provided by the provincial government. The building is expected to be completed by August of 1991.

In an unusual move, some of the costs of construction will be covered by leasing commercial

space in the building to interested investors.

"We're trying to attract people who would find an advantage to being close to the University," said Don Bellow, assistant vp facilities.

"The Faculty of Extension itself will be leasing some space on a cost-recovery basis. The restaurant on the main floor will be run by Housing and Food Services."

Jamie Fleming, director of Investment and Real Estate for the University, sees no problem with leasing out space to commercial

investors in a building designed primarily for classroom use.

"The Faculty of Extension is more unique than other faculties. We feel that the uses we might find for tenants would be co-operative with the aims of the faculty. We've identified some who could benefit from being close to the faculty, and who would in turn, benefit the faculty," Fleming said. Fleming cited professional clubs with interests related to Extension activities as "the most logical candidates." If enough professional clubs cannot be found, the space might be leased to other interested parties, such as the University Hospital and the government.

"It's a case of trying to mix and match," said Fleming. "We'd like to see the building full of uses that are complementary to Extension's mission."

Dr. Wayne Lamble, acting Dean of the Faculty of Extension, sees the building as important to both the faculty's image on campus and its ability to function as a link between the University and the Community.

"Classroom space to us is quite critical, and is right now, a limiting factor. With the new building we expect our classroom space to double. We will be modernly equipped for adult students, with the proper seating, lighting and audio-visual technology," Lamble said.

A 297 space parkade attached to the building, is expected to be completed by February of 1991, several months prior to the rest of the building.

"There's a demand for parking," said Bellow of the parkade.



Ron Sears

## What are these men building?

The construction taking place at 83 avenue and 112 street is for the new Extension Center. The Faculty of Extension is currently housed in different locations across campus. The acting Dean, Wayne Lamble, believes the new building will be beneficial to the Faculty's image, as well as surrounding community.

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# Ontario groups want elimination of tuition fees

Special From  
Western News

The Ontario Confederation of University Faculty Associations wants the Province to reduce and eventually eliminate tuition fees.

The policy calling for the gradual elimination of tuition fees was passed by the OCUFA Board of Directors on Friday, September 14. The specific policy statement calls upon the provincial government to:

- Take immediate steps to decrease the level of tuition fees for university students, and to clearly outline a timetable for achieving the goal of "the progressive introduction of free education;"
- Immediately end differential fees for international students and to place the reduction of fees for international students on the same timetable as those for domestic students;
- Implement forthwith improvements in the Ontario Student Aid System.

Tuition fees account for approximately 18 percent of the revenue received by universities in Ontario.

University President George Pedersen said that eliminating tuition fees would be acceptable only if the government were able to replace the \$350 million generated by tuition fees, but government has stated flatly in the past that it has no more money for universities.

"I don't particularly care where the revenue comes from," said Pedersen. "But the important thing to remember here is that even with that \$350 million (from

tuition fees) we are still in a very serious funding situation."

Pedersen is Chairman of the Council of Ontario Universities, an organization of senior Ontario university administrators. COU has advocated increased funding to universities from a combination of government, private sector, and tuition fee support.

The OCUFA policy statement notes that Canada signed the United Nations "International

raising of fees would act as a barrier to these groups."

Between now and the ultimate elimination of fees, OCUFA is calling for revisions to student aid that include:

- Reexamination of the currently expected levels of parental contribution with a view to downward readjustment of levels more realistically in keeping with the financial abilities of families, especially those in the lower to middle income range;
- Supplemental aid to increase the participation of groups under-represented in universities;
- An increase in the personal living-expense portion of student aid to match the cost-of-living;
- Elimination of the eight period (four year) grant eligibility limit in order to assist graduate and professional students, as well as students transferring between colleges and universities;
- Provision of financial aid to international students from less affluent nations.

According to OCUFA, the initial impetus to form a policy on tuition fees came in 1989 when Queen's University released a report calling for increases to tuition fees over a five-year period. An OCUFA committee was established in June 1989 to look at the issue.

OCUFA is calling on the Canadian Association of University Teachers (CAUT) to lobby the federal government and other provincial faculty associations to lobby their governments to pursue the goal of free post-secondary education.

**lowering and ultimately eliminating fees will "have the effect of attracting people from disadvantaged and lower socioeconomic groups"**

Covenant on Economic, Social and Cultural Rights" in 1976. That document commits the signing nations to higher education "equally accessible to all, on the basis of capacity, by every appropriate means, and in particular by the progressive introduction of free education."

The OCUFA policy statement also says that lowering and ultimately eliminating fees will "have the effect of attracting people from disadvantaged and lower socioeconomic groups, while the

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# ENTERTAINMENT

## Our Country's rip-roaring good

**Our Country's Good**  
**Timberlake Wertenbaker**  
**Phoenix Theatre**  
**through Oct. 14**  
**by Will Zaichkowski**

Over the last few years, I have felt victimized by the theatre. First in the existentialist eighties, and then in the nihilistic nineties, every play that I went to left me with the feeling you get when you know that you left the oven on: guilt. Fortunately, a play like *Our Country's Good* comes along every once in a while.

Written by Timberlake Wertenbaker for the Royal Court Theatre in 1988, this show left me with the same uplifted feeling that I get when I watch *It's a Wonderful Life*. Don't get me wrong, this is not a play about angels and Zou Zou's rose petals. It is, in fact, a play about the first boat load of convicts forceably emigrated to Australia in the 1700s. It is a dark play that explores the cruelty and harshness faced by each of these convicts. The story focuses primarily

on one group of convicts that are brought together to produce a play for the cultural benefit of the colonists. It is through their struggle for survival, and for dignity, that the audience is inspired.

Wertenbaker has succeeded in combining the elements of intense tragedy with moments of true comedy, and all this without once getting maudlin or sentimental. Phoenix Theatre should be commended for their choice and for their production. Director Jim Guedo has molded an excellent cast of individuals into a brilliant ensemble. Not even the smallest character was short-changed or diminished for the sake of a larger one. All of the performances were even, one might suggest flawless, throughout the play.

Set and lights by Morris Ertman, and sound by Michael Becker all compliment the production. Ertman's simple set proved very versatile because it was used only to suggest locations and not reinforce them. This is essential to any multi-scene play,

but is seldom accomplished with such simplicity. If there was a negative aspect to the play, it was that the director's choice of mood establishing music was sometimes heavy handed. Most of the play creates its own mood; perhaps if Guedo had a little more confidence in the material he wouldn't have had to use musical cues to retain that mood.

It would be remiss of me to pick any one performance out of the cast to note its excellence. Any weak moments that there may have been were overshadowed by the sheer strength of the ensemble. The entire cast, most of whom played more than one part, should be equally credited for performances that range from the passionate to the ridiculous.

If you are only going to see one or two plays this year *Our Country's Good* should be one of them. You'll enjoy yourself and you might learn something. After all, isn't this what a university education is for?

## Will Lynch-mania blunt his edge? The pseudo-hip heap uncomprehending praise

**by Paul Matwychuk**

As an incurable magazine junkie, I find myself spending a lot of time around Edmonton newsstands, waiting impatiently for new issues to come in, and browsing through the racks while I do. At one time, this would have been a pretty boring pastime, but the last half of the eighties saw an incredible boom in slick, "hip" magazines. Their oversize pages bursting with ridiculous fashion spreads and off-



the-cuff articles by irreverent columnists, magazines like *Paper* and *Blitz* may have been overpriced, but great browsing material.

However, in the last month, they all have achieved an astonishing sameness. It may sound like an exaggeration, but it's true: in the last four weeks, not a single hip magazine has come out without a profile of someone involved in obsessive American director David Lynch's latest film, *Wild at Heart*, or his TV soap opera *Twin Peaks*, and they're usually cover stories as well.

Here's only partial list: *Interview* had Laura Dern frolicking on the cover; *Details* and *L.A. Exposure* chose Sherilyn Fenn; *The Face* put Nicholas Cage on the cover; *Blitz* profiled Willem Dafoe; *Premiere* covered the making of *Wild at Heart*; *Premiere*'s hip younger brother *Movieline* did too, and put Cage and Dern on the cover; *Rolling Stone* interviewed David Lynch in one issue, and "The Women of *Twin Peaks*" in another, accompanied by a cover photo.

*Newsweek* covered the whole "Who killed Laura Palmer?" frenzy, and printed a diagram of all the *Twin Peaks* character relationships; both the *Village Voice* and *TV Guide* did *Twin Peaks* in the very same



week; *Egg* put Peggy Lipton on the cover and profiled Laura Flynn Boyle, to boot; and *Entertainment Weekly* became *Peaks* - obsessed, put Lynch on the cover (with a caption calling *Peaks* "THE YEAR'S BEST SHOW," and ran incessant *Peaks* articles for weeks going so far in one nutty issue as to invent a *Peaks* board game and to refer to *Super Jeopardy!* as "the *Twin Peaks* of game shows."

This kind of coverage is, needless to say, unprecedented. Not even Steven Spielberg in his mid-eighties prime as the King of Hollywood had this kind of cover-story attention. Scorsese, Coppola, Kubrick, Woody Allen, Robert Altman — none of them has made this kind of media impact. And certainly any one of them would seem to have a better chance at it than Lynch, whose sensibility is so strange, and

whose film *Wild at Heart* is such an unpleasant experience.

And yet, Lynch is the hottest director in America. How did he do it?

Perhaps part of the reason is evidenced by the movie and TV listings in any current paper. *Wild at Heart*, even though it's kind of a mess, is one of the only interesting



Cont. on 12

## Happenin' thangs

### On-going events

The Citadel, Rice Theatre  
*Amigo's Blue Guitar*  
 through Oct. 14

The Citadel, Maclab Theatre  
*Robinson and Crusoe*  
 through Oct. 14

Phoenix Theatre  
 Jubilee, Kaasa Theatre  
*Our Country's Good*  
 through Oct. 14

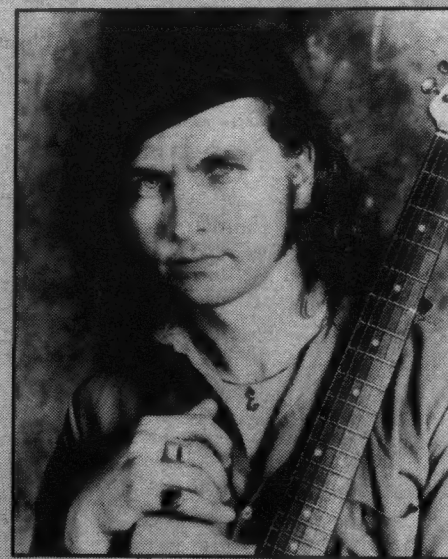
### Thursday, Oct. 4

#### Lectures

Alfred Fisher, "Mind and Spirit: Intellectual History and Creative Content." 2-32 Fine Arts Building 3:30pm. Michael Kaufman, Dept. of Political Science, York University, "Men in Feminism." Humanities, L-3. 3:30pm.

#### Yardbird Suite

Trevor Watts' Moire Music Drum Orchestra through Saturday.



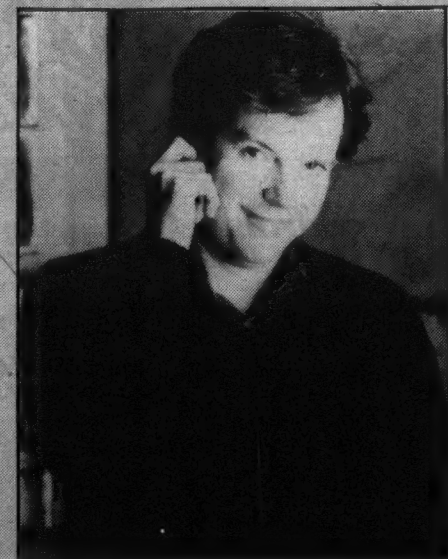
Paris Slim

The Power Plant  
 Paris Slim  
 through Saturday

French expatriate Paris Slim (Frank Goldwasser) brings highly acclaimed Bay-area blues to the plant for 3 evenings. No cover Thursday.

### Friday, Oct. 5

Myer Horowitz Theatre, SUB  
*The Hunt for Red October*



Leo Kotke

### Sunday, Oct. 7

Jubilee Auditorium  
 John Prine and Leo Kotke

Critically acclaimed songwriter Prine and seven time winner of *Frets and Guitar Player* reader's polls Kotke bring an evening of social commentary and virtuoso guitar.



# The Audiophile

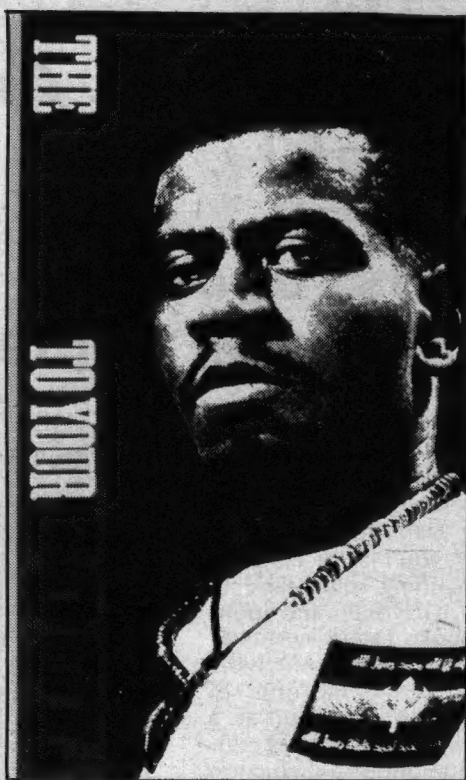
**Dino  
Swingin'  
Island Records**

Sex! Sex! Sex! Gratuitous language that I'm cynically using merely to attract your attention? Wrong! Meet Dino (no, not the Flintstones' pet dinosaur), the latest Chipendales' look-alike pop sensation. Before you swoon over this Italian stallion, ladies, I must point out that Dino Esposito's new album "Swingin'", is the worst soul/funk album I have had the misfortune to hear all year. (Sorry, ladies!) The tracks on this album are all obvious ploys to ensure airplay and big sales. (Dino should know how, he's an ex-DJ.) Even worse, they all sound the same. Trendy hip hop flavoured drivel. The same tune recurs on this album with annoying regularity. The only way I could tell the songs apart were from the lyrics—and the lyrics are even more unpalatable. Infantile and vulgar, they add new meaning to the word "cliche". I'm sure that your average lounge lizard could pick up a few good tips about the ladies from Dino. "Let me take you home tonight...you burn me up inside...you make me lose control...baby, you sure are swingin'". Ooh, baby, hot stuff! My personal "favourite" is the sure fire winner "Tongue Kiss", where poor Dino complains that no matter how hard he tries, he can't get his significant other to put out; all she wants to do is "tongue kiss"—"she doesn't want to go all the way." Imagine that! How inconsiderate of her! What awful luck, old man. Get a grip, Dino. Thumbs down on this one, folks. (By the way, Dino's first single off this album is "Romeo"—that speaks volumes as to how Dino sees himself.)

**Andy Phillpotts**

**To Your Soul  
The Jaz  
EMI**

The Jaz believes that it is his "obligation" as a Muslim a rapper "to tell the truth." While others claim to drop science, he drops "jewels". In case you don't catch his literary glitter the first time around, he has



audaciously included a lyric sheet with his second album (something many of his peers would NEVER do).

There are also similarities between this and other rap albums, one being that the artist believes he is the baddest brother on the block. The sad fact is that Jaz spends most of his time talkin' about himself. Even the inventive production of Stetsasonic's Prince Paul (mentor to De la Soul) can't save a track like "It's That Simple".

"Abnormal", a tongue-in-cheek sexual escapade, fares better, but Paul's iconoclastic approach seems out of place on such an up front 'n funky long play. When Jaz handles the production, along with "unknown" Chad Elliot, everything clicks into place: on "I'll Smoke You", DJ Tron gets loose while Jaz throws out the kind of four-letter phrases that would shake the

foundations of quite a few Washington Wives. Elliott and Jaz intersperse their productions with jumpin' sax and guitar lines, jazz interludes and the sampled messages of famous black leaders.

The Jaz's lyrical collaborator, Jay Zee, helps the man explore the possibilities of "sap rap" (which features rapid-fire, "triplet style" deliveries that would make even Rakim proud). When it comes to Muslim rhetoric, Jaz is no poseur, as he proves on the conversation piece "Flag of the Mahdi". He demonstrates his intelligence and wit in "A Nation Divided" (where he slyly questions the Holy Trinity and calls for "Nubian" unity through Islam) and in "Black Man in Charge" (a success story set over a cookin' beat and featuring a hilarious "interruption" by Jay Zee).

The best cut on the album is "Why?", which explores the same thematic territory mined by Boogie Down Productions and Public Enemy. New York City DJ Vandy C lays down a funk-inflected R&B backdrop that remains fresh sounding while following the general feel of the album (redeeming the producer's sad outing on "Ease Up Jaz"). The Jaz was originally an R&B singer and he proves his talent while vocalizing with LaRita Gaskins (a HELACIOUSLY soulful back-up singer). However, the stars of the show are the rap lyrics: "Why? Do millions of drugs enter the country/ Dodge the suburbs but in the ghettos they run free/ Seems like an amazing slip/ When they can intercept an imported microchip."

The Jaz admits that he is "just scratching the surface with this record spiritually"; he will hopefully dig deeper on his third album. 'Cause the best way to talk to the soul is to speak from the soul. And THAT'S the truth.

**Giles Alexander Pinto**

**Collection  
China Crisis  
Virgin**

Before reviewing this album, I asked several persons if they had ever heard of

China Crisis. The best response was "Yeah, I've heard of them...didn't they break up about ten years ago?" I had heard little of the band, but I was rather pleased with most of the songs in this collection. The album is a compilation of the best from the band's five albums.

The chronological arrangement of the songs allows the listener to trace the development of the band's sound from its very roots to its latest album "Diary of a Hollow Horse." There are catchy melodies, unusual but interesting chord progressions, and lyrics which reflect thought and creativity. All these attributes create a soft, passionate, but always pleasant tone.

Songs such as "No More Blue Horizons," from the band's first album *Difficult Shapes And Passive Rhythms*, and "Tragedy and Mystery," from the second album *Working With Fire and Steel*, reflect a very fine mix of guitar, bass, drums and synthesizer, yet the really distinct sound is created by the use of trumpet, oboe, and flugelhorn. The delicate vocals of Garry Daly and Eddie London, the core of China Crisis, enhance the band's unique style and moods.

The best tracks are by far "Black Man Ray," "King In a Catholic Stage," and "You Did Cut Me," which were all produced by Walter Becker of Steely Dan, and which brought the band the most success.

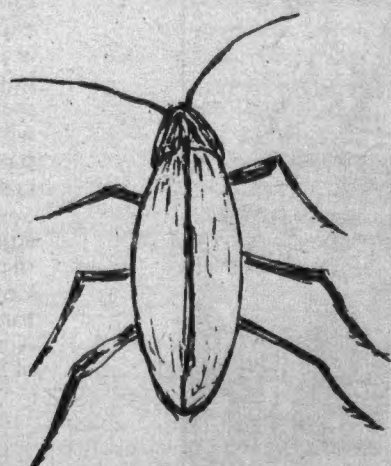
Although the collection is pleasing to listen to, I was somewhat disappointed that their sound and stylings did not change much through five albums. The only notable change in some of the later songs may be attributable to the band's lineup changes. Daly and London both sing well but neither stray from their common formula. Though some songs show political overtones, there just is not enough of a focus in the band's material to fully capture my interests, or possibly the interests of other.

The China Crisis Collection is a good compilation of this band, and it is a nice listen, but none of the songs are strong or appealing enough to remain untarnished by time.

**Marcel Opazo**

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**Mike Evans  
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## Employment Opportunity



### Position:

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- Arranging presentations with various community and campus groups
- Ensuring high quality and consistent presentations
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- Acting as a contact and resource person
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### Application Deadline: Thursday, October 11th, 1990

- Please apply in writing to Sean Kennedy (V.P. External) at 259 Students' Union Building (S.U.B.), University of Alberta, Edmonton, Alberta. T6G 2J7

- For further information please call Sean Kennedy (Afternoons only please) at 492-4236



## NEW & HAPPENING - this week -

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- black sheets of pain •

**BOB DYLAN**

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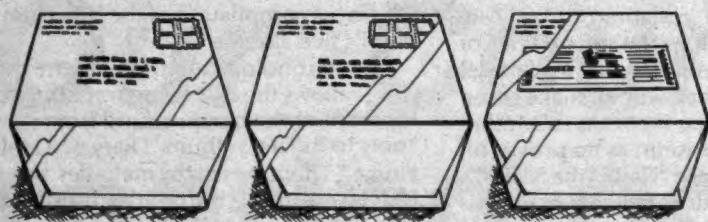
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# International center opens doors

Feature by **Andrea Matishak**

## Photos courtesy of the International Center

By this time most of you will have settled into a relatively comfortable schedule of study and socializing. With midterms around the corner, you may be contemplating spending some time in the library, if it is open, and opening a few books. The University of Alberta is in full swing, but, what would you say to the offer of spending your next year at a foreign university? You may consider such an option as being too expensive for your budget, too impossible due to your GPA, too difficult to obtain credit for, or

ronments and teaching methods, as well as provided with a chance to meet new people, experience different cultural perspectives, and travel. Currently, the International Centre administers exchanges to Japan, Korea, and the United Kingdom. Approximately forty students per year are involved in exchanges and their histories are varied. Their GPA's have ranged anywhere from 6.0 to 8.5. Some have obtained funding through scholarships, bursaries and loans, while others have used hard earned savings or gracious parental donations. Most of the exchanges are based on a person per person exchange between institutions where the student pays all fees towards their home institution rather than the university they will be attending. This system prevents students from having to pay high tuition and boarding fees, making living abroad only slightly more expensive than staying at home. In the past, professors and advisors have been wholeheartedly supportive; and full credit is granted for exchange programs, although not always without debate, where it is honestly deserved.

Last year, the International Centre created a proposal entitled "2000 by 2000—a program designed to help establish a Study Abroad and Exchange Programs for University of Alberta students."

*"...all it takes is a little commitment and a lot of interest"*

too useless altogether. These excuses probably entered the minds of almost every one of the forty or so U of A students who are participating in exchanges this year, however all that it takes is a little commitment and a lot of interest to ensure that your next year will not be wasted.

A year abroad is by no means an academic vacation—many programs requiring a large amount of self-directed study—nor should it be a year of toil and sweat either. Exchange students are exposed to different learning envi-



Over a ten year period, the Centre proposes to gradually increase the amount of students who are able to participate in study abroad, with its goal to have 2000 students involved by the year 2000—roughly 8% of the student body. A bid for funding was made at the time to the Students' Union, as no financial support is given as yet, by the U of A base budget to support a program of this kind. The SU

*If your life la  
a year abro  
to provide*

agreed to support part of the project, but was unable to commit itself totally to "2000 by 2000" until the U of A itself was willing to back the program. SU chairman, Mike Aherne, admitted that although the SU supports the project "in principal," they are unable to provide all of the required funding for the moment, and that it should be up to the University of Alberta to first endorse such a large scale endeavour.

In the light of recent educational trends, the U of A, indeed Canada itself cannot afford not to support foreign exchanges if our high standards of education are to be maintained. The trend towards globalization is becoming apparent in almost every facet of society including the area of education. Although inter-institutional exchanges, especially between academics, have long been an important part of sharing information and improving relations within the academic sphere, the past ten years have seen an increase in student participation. Several countries now consider student exchanges to be worthy of national funding. The European Community, for example, has formed the European Regional Action Scheme for the Mobility of Students (ERASMUS), which is





# doors to foreign learning



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working towards providing fund- ing for 10% of EC university stu- dents to spend a year of their program abroad by 1992. The per- centage of students is expected to increase yearly, however, fund- ing is limited to exchanges be- tween EC universities. This plan may have serious effects on North American universities that are seeking exchange partners—they may find that their offers are

## our life lacks adventure, year abroad is certain provide a remedy

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being rejected in favor of EC liasons.

Several lobby groups in the US have realized that doors may soon be closing in the educational sphere as they are in the economic. Already the US government provides various scholarships for foreign study and some government funding is provided for the institutions' individual exchange schemes. The realization is becoming apparent that investment in foreign exchange expansion is by no means useless, for exchange students perform a two-fold function. While they are studying abroad, they act as ambassadors for their country through the one-to-one relations between other students, as well as providing an excuse to keep information lines open between the exchange institutions. Secondly, once they return, they have acquired an enhanced understanding of global issues and social variation not easily obtainable from a single educational environment, and will in turn use that heightened awareness when dealing with global and local issues. In addition, the American Institute for foreign Study found that those who had a study abroad experience had "enhanced personal development, greater starting salaries, and in-

## A letter from Shanghai

*Xia Jing is in her first year at the Shanghai International Studies University (Shanghai, China). She is presently in the International Journalism program and has been studying English since she was 13 years old. Miss Jing is responding to a letter from The Gateway, which asked her to describe the changes which she has undergone as a student and what changes she foresees.*

### On Boys and Girls

In 1990, so much of the world has changed and so many things have happened. But this year is just another chapter in my life — more splendid and more challenging — I am now a college student. I am no longer a child, but an adult. I can go out without my parents' permission; I can go to the cinema without their chatter; and, I can buy the skirt I like. Walking in the streets; I smile; sleeping at night, I smile; talking with my friends, I smile.

Entering the small (but clean) classroom, I was thrilled to death. It was there with twelve girls and nine boys that my new life began. I soon found the whole class divided into two groups: nine versus twelve.

At first, we seldom talked to the boys, even to say "Hi" and we could never expect anything more than a forced smile from them. Sometimes, when we ran into boys, we just turned our heads away, pretending not to see them. The only chance for us to talk was making dialogues in our English class. In class we are friends; outside class, we are strangers. Do we lack the courage to communicate? No, we are all future journalists.

Everybody wanted to break the deadlock as several parties were held within the class. Unfortunately, few of us could dance. The only thing we could do was sing one by one. What a party! Through the frozen surface, we knew the boys were watching. Surely, they have talked about us, and as usual criticized us a lot, especially those who are pretty. It is a young man's privilege.

After having studied with these boys in the same room for two months, we felt a bit easier. Still, we were a little embarrassed when we talked to them face to face.

Nothing can surprise me more than a boy's love letter inserted into a girl's desk drawer in our class. My goodness, the battle has begun. And they had not said a single word to each other — at least, not in public.

Weeks passed. I was so astonished to learn that some boys have girlfriends, while some girls have boyfriends. How could a boy who tried his best to avoid his female classmates, win girls' hearts. And how could a girl who is a miser of her smiles fall in love? It may be the ninth miracle in the world.

### On Dreams and Reality

No matter where we come from, all of us have dreams bigger than Shanghai's sky. We call ourselves first-class students, as some of our parents have done. And we will be first class journalists or teachers. Then, when we become old enough, we will be famous or great. Never have we doubted how the world could contain so many first-class kids.

Months passed. Like peacocks, we were arrogant and confident — until the mid-term exam, the first and most difficult one we have at the University. Our marks reminded us that few of us are really first-class. I still remember the silence after that exam. It was a hard time for those who got lower marks. Some of them started to work around the clock, some lower their expectations. It is also a hard time for good students, as they have to work harder or they will lag behind.

Now the classroom has turned into a battlefield — without blood. I used to call University "heaven on earth" when I was in high school, because I had too much homework to do everyday. Though living in "heaven," I have to face the silent competition, the keenest I have ever met.

What shall I do when everyone pays attention to nothing but English? They take every quiz seriously, seemingly in love with the "A" mark. That is too much, I say to myself, though I have no way out, but by keeping pace with them. Am I mad, too?

creased acceptance to graduate schools" versus those who completed their program within their own country.

There are an infinite number of reasons for studying abroad. If you are a student who is finding that you lack motivation and you are only in your second year, consider planning for your year abroad as a way to boost your morale and give your studying meaning. If your life lacks adventure, a year abroad is certain to provide a remedy. If you are considering moving away from home, why not do it in a big way and move countries. Seriously, if you

have the desire for a broader educational perspective, a year abroad could be your answer.

Several of the students who are participating in exchanges this year will be sending articles, stories, diaries, and updates on their study abroad experiences. The International Centre, as well, is planning several lectures on study abroad during Overseas Options Week, October 1 - 5. Do yourself a favour and make the effort to check out your options. If study abroad interests you, get motivated now, and start planning for a year that is guaranteed to be a foreign learning experience!





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## Musical Encounters series

by Robert McCarthy

The University of Alberta's Department of Music presented the first of its *Encounters* series Saturday evening in the beautiful surroundings of Convocation Hall.

After an informative, and somewhat extensive introduction by Malcolm Forsyth (Artistic Director of the department), the evening began with Johannes Brahms' "Liebelieder Walzer." The eighteen short vocal pieces with piano accompaniment provided interesting entertainment, although this is really only to be appreciated through an acquired taste. The Romantic verse of Daumer, which forms the text for these brief waltzes, proved far more appealing than the actual performance - though it appeared to have been flawless.

The "Capriccio for Brass Quintet" by English composer Leonard Salzedo was next on the programme. The performance of this selection was uneven, ranging from dreadful to beautiful. The amusing "The Dong with a Luminous Nose" followed and, with an excellent reading by Harold Wiens, this piece proved quite successful. Malcolm Forsyth, who had provided the music for piano and viola, was present to accept the audience's congratulations.

The final performance of the evening was effective simply for its inclusion; Schumann had wished for his "Carnaval" to be published and initially performed during the month of September. Pianist Helmut Brauss brought to life Schumann's own "secret whisperings of love" with beauty and brilliance. The funny thing about Brauss was that he actually looked like a pianist. I mean, if you were in a crowd of people somewhere and bumped into Helmut Brauss, you would just know that he was a pianist. Fortunately, after completing his performance to the most appreciative applause of the evening, he declined humility and, much to the delight of the audience, began another composition with the same arrogant attack with which he had approached the first.

It is well worth the \$3 student admission to just take a seat in Convocation Hall and gaze at a rare Edmonton phenomena - wonderful architecture - and the well balanced programme means that no patrons will leave disappointed.

### Off-key

*Encounters II* will take place on Saturday, October 27 at 8pm in Convocation Hall.

Lynch cont.



movies out there now - before *Good Fellas* release, it was virtually the only one. And *Twin Peaks* remains one of the few watchable, artful shows on the air. Even

hip magazines have to comment on just about the same pool of entertainment as "mainstream" magazines do - and Lynch's work is both good and offbeat: it simply stands out.

But there's more to the phenomenon than that - you never see Jim Jarmusch on the cover of *Newsweek*, for example. Lynch is a super imagemaker, for one thing. There's an old Hollywood adage that says if you give an audience half a dozen moments in a movie or a TV show, you'll send them home happy. Lynch provides hundreds, and it's obvious from reading any of these articles by writers

Cont. next page

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# The Bibliophile Aaiee! Le Page Turner!

**Surreal psycho drama evokes auto-cannibalism**

**Wastefall**  
Stephen E. Miller  
Pulp Press

by Gabino Trassos

This is a book and a half, although it weighs in at a trim hundred and teenburger pages. It took a day to read, which was only fair, since it took just three days to write.

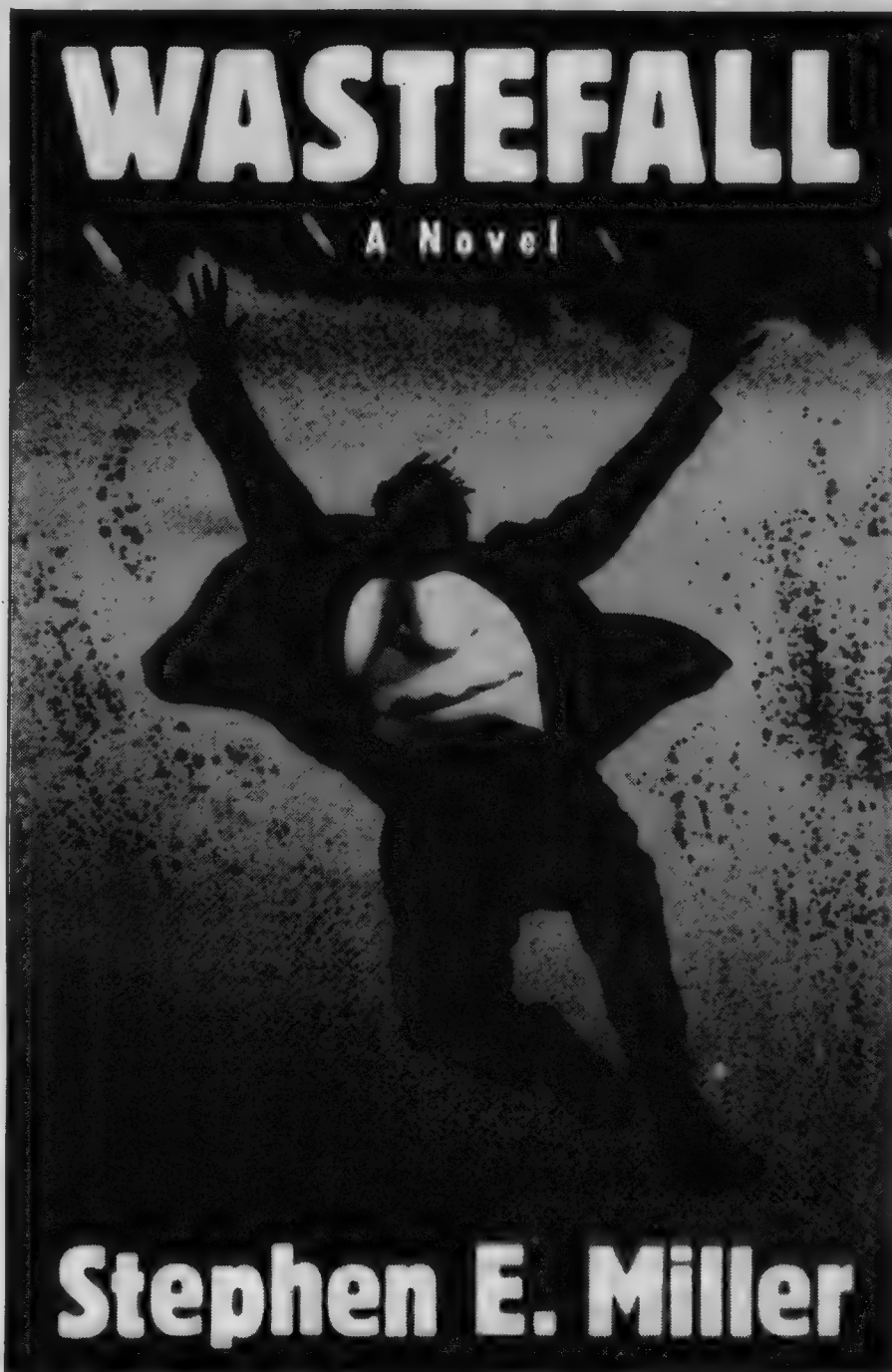
Pulp Press, Vancouver — the set of the most dubious and demanding writing contest on the continent. Dubious because some people think that any novel produced in three days must be beneath notice. Demanding because the author has from Friday midnight to Monday midnight over the Labor Day weekend to write a complete novel. It must be mailed on Tuesday. There is no time for lengthy revisions. You must have a signed witness. Three days.

Wild, wicked and beyond my three day novel expectations. Beyond my pitiful adjective range.

This is the twelfth annual edition of the Pulp Press International 3-Day Novel Contest. Stephen E. Miller won in 1989. This year's winner will be announced on Halloween. The prize is publication and instant fame.

So what did Stephen E. Miller do in three days? His back-cover biography explains that he was interrupted during the weekend by two dinner parties, yet somehow he managed to write a wild and tormented novel despite himself. Wild, wicked, and beyond my three day novel expectations. Beyond my pitiful adjective range.

There are some comparisons I could make. Forrest, a man of uncertain past, tumbles dead-drunk into a garbage bin. He wakes up in a dump. Initially I was conjuring "After Hours", a movie about a man who spends a night in New York, trying not to get beat up, thinking he's caused a murder (or a suicide), and really just waiting to go home. This was Forrest for a while, raped and abused by the bouncer in a scummy nightclub. Then he descends into the dump, and his world



really starts to eclipse reality. He is obsessed with a stripper's silver hair, and makes chrome monuments in her honor. In Stephen King's *Skeleton Crew* there is a

short story called "Survivor Type" where the narrator is lost on a desert island, dazed and starved, who slowly goes crazy through loss of blood, mostly since he

starts an auto-cannibalism diet. Starting with his feet. Not that Forrest eats his legs, or even his toes, but the digression of his twisted psychodrama made me reflect fondly on cannibal stories. Maybe it's just me.

Wastefall can be wildly comic sometimes. Probably the same way sawing your fingers off would be funny. Like when Forrest is asking himself, "Is it bad luck to smoke a dead man's cigar?" I nearly laughed myself sick.

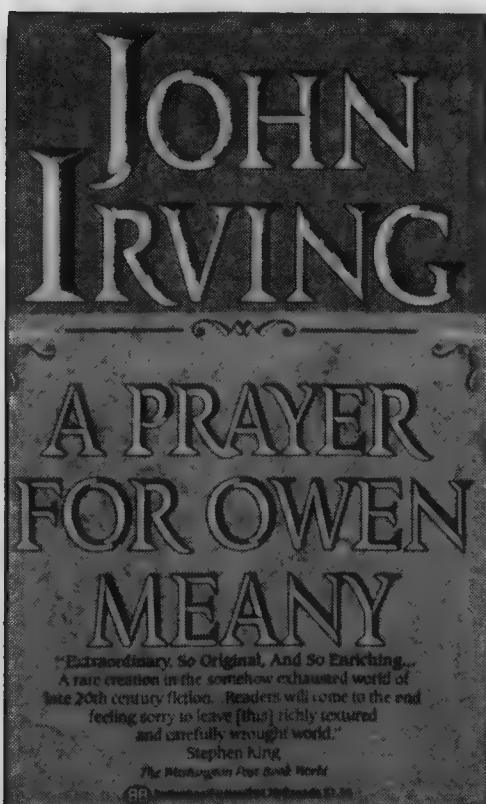
The story is superficially quite simple. By the middle of the book I thought Miller had explored the brain cavity of Forrest completely, and was wondering what the rest of the book could be but redundant. I was wrong. I thought I had Forrest all figured out for a loon, but from out in left field Miller drops a baby in a suitcase (!)

Lead on, Miller, I cry!  
Take me  
to the depths  
of your  
darkness!

and my firm character study is lost. And then I am lost, and the author has to lead me around by the hand again (and I'd rather be led, than bored and forging ahead on my own). Lead on, Miller, I cry! Take me to the depths of your darkness! Let me make my own chrome hubcap monument to the Goddess of silver pubic hair!

These must have been three intensely caffeine-inspired days for Stephen E. Miller. I wonder if the other Pulp Press winners are any less creative? To find out, you can order back-issues for \$4.95 - \$6.95 (plus a buck for p&h). To register for the contest, you have to fill out a registration form, and pay seven bucks for the privilege of spending Labor Day weekend next year spewing your brain across your keyboard. For forms and information, send a SASE to: 3-Day Novel Contest, c/o Pulp Press Book Publishers, 100-1062 Homer Street, Vancouver, BC, V6B 2W9. If you can't find this book, demand your local bookstore order it. And don't drive a car when you're dead.

## Deliberations on divine inspires self-mutilation.



Owen Meany thinks his hands are instruments of God.

**A Prayer for Owen Meany**  
John Irving  
Ballantine

by Gabino Trassos

I want to cut off my fingers. Bloody stumps right to the second knuckle. I'll tell you why — John Irving told me to.

I've finally caught up to the author of *The World According to Garp*, *Hotel New Hampshire*, *The Cider House Rules*. The last couple of years I've powered through all his other books, preparing myself for his new 600 page epic to hit paperback. This summer it did and I was ready. It was only happy coincidence that the cover matched my wardrobe (which was important) — a rich granite blue.

There are legions of faithful John Irving fans, and rightly so. If he has been creating original and infectious characters for the past twenty years, it has been solely to prepare us for Owen Meany, the son of a New Hampshire granite quarryman. If John Irving has been generating realistic and painful humor for twenty years, it has been but preamble to this book, this dark and brooding Owen Meany. If Irving has ever been bleak and funny both, *A Prayer for Owen Meany* is more.

The scope of this novel is typical of Irving: several lives born and snuffed, either meaningful or not, accomplished or failed. Owen Meany, born to a catatonic mother and an enraged father, spends his summers making tombstones in a granite quarry. He thinks his hands are INSTRU-

MENTS OF GOD. He, like everyone else, is in love with the narrator's mother. Unfortunately, he accidentally kills her: Owen Meany is changed forever.

The narrator is also forever changed. His best friend has killed his mother. He is essentially an atheist, but Owen Meany is an INSTRUMENT OF GOD. The narrator doesn't know who his father is, and Owen seems more interested in finding out than he does. There's a "diaper truck killing dogs, and always that perpetual virginity thing to think about. It doesn't get more pathetic.

Still, I wish my life were a John Irving novel. Everybody says clever things, and death is suitably profound. Life is so well-timed: Everybody discovers MEANING. Everybody dies. Everything has PURPOSE. Everything ends. Even something as insane as sawing your best friend's finger off is MEANINGFUL. Deliberate. Passionate.

So what if the narrator rants between flashbacks about the US involvement in Vietnam and the Iran-Contra scandal, as long as he takes us back to the poetic world of Owen Meany? This is a place where I laugh. A lot. Often. And with a group of friends. John Irving's friends. Owen Meany. AN INSTRUMENT OF GOD.

John Irving writes in such an engaging way that when he says "You are unsure of your faith," I waver. When he says "You want to know," I do. When he says "Cutting your fingers off with a saw is MEANINGFUL," I move into the garage.

### Lynch cont.

who insist on telling you their favourite scenes ("Those flies on the vomit! That snakeskin jacket! That lipstick!" or "That cherry stem! The pie! The damn good coffee!") that he's imprinted a lot of them on his viewers.

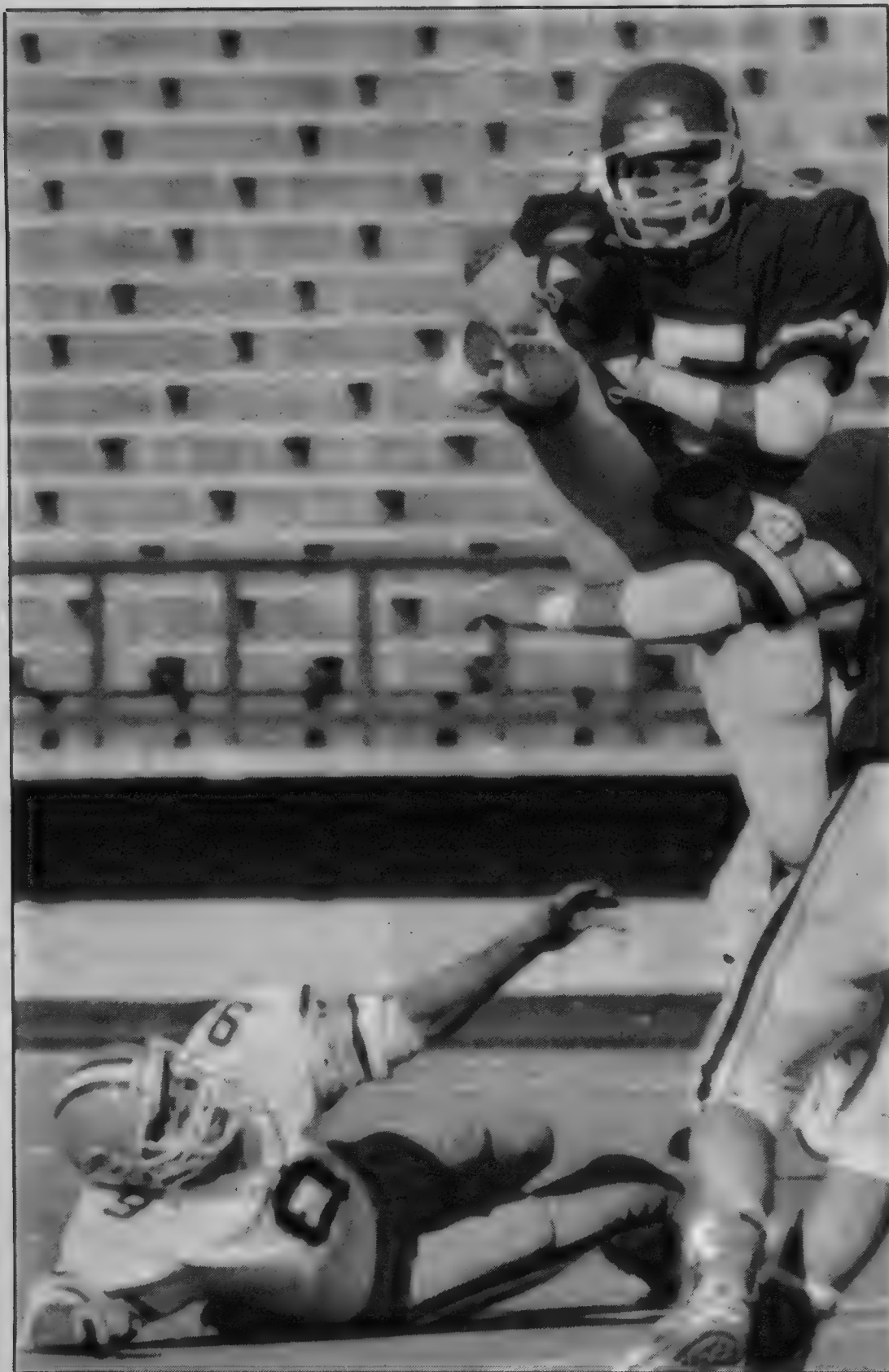
There's no doubting that Lynch is talented, and you can hardly begrudge him the publicity, but the current Lynch blitz is indicative of a certain paucity of imagination on the part of the press as well. Doing a David Lynch article has become a sort of shorthand way of establishing a magazine — especially, like many of the ones I'm talking about, a fledgling magazine still without a clear image — as hip, on the "cutting edge." But of course, when so many people are on the same bandwagon, covering the same damned "craze," it can hardly be called the cutting edge anymore. (These magazines are usually written and read by the kind of people who think "Star Trek" obsessives are nerds, and yet gobble up every bit of Peaksabilia they can find.)

Not too many people remember that when *Blue Velvet*, probably Lynch's best film, came out, it got very little attention — and very few positive reviews. *Wild at Heart* is such an inferior film, and is getting so much more critical and public attention, one would hope Lynch tries to avoid the temptation to give his audiences what they seem to want. I strongly doubt he's that cynical, but when so many people are shouting praise into your ear, it becomes difficult not to pay attention.



# SPORTS

## Shrine Bowl II: Bears revenge



Calgary thief Mohamed Elsaghir stung the Bears for three "bingos" in Shrine Bowl I.

by Jay O'Neill

It's plain and simple if the Bear football team wants a chance at making the playoffs and coach Jim Donlevy knows it.

"We're in a hole, but we're not in a canyon," said Donlevy. "We've got to beat Calgary and if we don't beat Calgary we're out."

To beat Calgary the Bear defense is going to have to shut down Dinosaur quarterback Bob Torrance. Last Saturday against the Bears he went 12-22 for 292 yards with two interceptions and two touchdowns. The touchdown passes traveled for 90 and 73 yards. He also ran for a 33 yard touchdown.

"We can't let Torrance get hot," said Donlevy. "That's what happened (last Saturday). He got real hot on two drives and he got real hot on one play and that was the difference. It's as simple as that."

The turning point in last week's game came when the Bears were driving late in the first half with a chance to add to their 10-3 lead. They got stopped on a third and one from the Dinosaur 21-yard line and on the next play Torrance threw the bomb to Danny Massey for a 90 yard touchdown. With one play the Dinosaurs were right back in the game.

Donlevy said the Bears have to capitalize on their chances and minimize Calgary's chances or Torrance will kill them again.

"I've never seen a team that capitalizes on the six point mistake as much as Calgary," said Donlevy. (They) wait for you to make the six point mistake. They do it better than anybody does in the nation."

He was pleased with the overall performance of the team last week, but saw some areas which need to pick it up.

The quarterbacks are still missing the open receivers at critical times and the offense has to establish ball control to keep Calgary's offense off the field. The defense broke down only a couple of times, but it was when Calgary made the big plays for touchdowns.

Donlevy said for the Bears to win on Saturday it is going to take a team effort.

"This game will be won on a balance from the three aspects of our game: special teams, offense

and defense. Everybody has to make a contribution because they're (Calgary) that good," said Donlevy.

With the Bears on the brink of elimination from the playoffs and facing Calgary's potent offense, one would think Donlevy would feel a little apprehensive about this weekend's game. But this is not the case.

"I can hardly wait for Saturday," said Donlevy.

### Big Bobby Clobber

In the Tuesday, October 2nd addition of the Gateway, Calgarians got burned bigtime in Big Bobby Clobbers Top Ten List. But now the city from the south has come back with their own Top Ten List courtesy of "Chuck the Weiner" from Charlies in the Student's Union Building.

# 10. First off, let's not kid ourselves, Klondike Days is ten times worse than the Stampede.

# 9. We may've sold out to the "Yanks," but can you say "Blue Collar."

# 8. The U. of C. doesn't make excuses when they lose, 'cause they always win, like five National Championships in 1988-89.

# 7. Glenn Anderson pool parties.

# 6. Grant Fuhr coke parties.

# 5. Alderman Lance White.

# 4. The Flames have the best play-by-play guy around: Peter Maher.

# 3. Nice football field Bears.

# 2. Mark Messier taught Jamie Macoun everything he knows.

# 1. What the fuck is the IPSCO goose?

**RECYCLE!**

## Bears-Dinos clash heating up



Todd Saelhof

### Rivalries

It's what makes this province such a grand sporting mecca. For years, the two cities of Edmonton and Calgary have been doing the Hatfield-McCoy feuding routine, and it's brought out the best (and worst) in all involved. It's certainly

no different when talking of the rivalry between the two cities' universities, especially when talking about the sport of hockey.

Last year, determining the champion ice squad at the start of the season could have been left to a simple coin flip. Everybody knew one of the two Alberta teams would get the invite to the C.I.A.U. Nationals, but as to which one it would be was up in the air. The Dinos, of course, won the coin toss.

This season breeds what many believe to be a two-headed coin in favour of the Bears. Both teams have been decimated on defence by injury and ineligibility. Last weekend, at the Molson-Golden Bear Invitational, the Dinos sport-

ed six blueliners, none of them '89 starters. The Bears not yet solid on the point, having lost Grant Couture and Howie Draper to eligibility, and Gord Thibodeau (who hopes to return) to off-season surgery. But the Bears have the depth and talent to outmatch their southern rivals. Enough to take them to the national championships. And both squads know it.

But then there's the rivalry.

The rivalry which Dino's head coach Willie Desjardins seems to be downplaying. After Sunday's 5-4 loss to the Bears in the Molson tourney deciding game, Desjardins gave the impression that the Dinos could only show up as a cinderella squad to bring down the mighty Bears. In other words, the Dino's

head cheese views any type of rivalry as one-sided - Bear-sided.

It's hard to believe a team who finished last year with the Canada West crown could not provide some sort of run for the repeat. But then again, the coach stands behind the bench and not on the ice where the rivalry really heats up.

And it was heatin' up Sunday afternoon. The two teams high-sticked and roughed their way into sixty-odd minutes of penalty time with one final moment clash occurring in the Calgary crease. With three minutes remaining, Bear Dan Wiebe went a cruisin' through the Dino crease setting off a retaliatory attack from both goalie Dean Kuntz and an

unidentified Calgary defenseman. Tempers flared after which Wiebe and Kuntz both drew minor penalties. This was the only pre-season contest. Can't wait until the real stuff begins.

But it won't stop at pre-season dualing. The two teams have proven they can carry a grudge. Even though the Bears may have what some believe to be a grand edge, don't count on the Dinos rolling over to let the Bears snatch away the conference title.

Regardless of what coach Willie says or what coach Billy may not care to express, the rivalry is alive and kicking.



# Dino Invitational

by Todd Saelhof

It is billed as the Dinosaur Invitational. What it boils down to, however, is a weekend featuring all eight Canada West ice hockey squads. The University of Alberta Golden Bears, of course, top the list of heavy competitors.

The Calgary tourney is the only weekend of the season when all Canada West teams gather together in any sort of playoff. It is, therefore, not just a three day evaluation for teams, but an opportunity to preview other conference squads before the regular season begins.

"We can find out how recruitment is going for the other teams," said Golden Bear veteran Doug McCarthy. "We can also find out who certain players are that a team builds around, who the key components are. It gives us a chance to see where a guy might be able to beat a goalie."

For McCarthy and the Bears, gaining an edge is always important. Even though they are expected to be atop the Canada West totem pole when the end rolls around, the conference boasts perhaps the best competition across Canada. The weaker teams have been known to give the stronger ones fits. The Bears, themselves, look to this weekend to try and send a message to conference foes.

"Just like this past weekend, it's always good to see something positive at an early stage. We want other teams to view us as a hurdle, if not the biggest hurdle," McCarthy said.

And they are the largest obstacle. The Bears head into Calgary as the outright favourites, not only of the tournament, but of the season.

"We're down to our final five lines. Assuming this is the set



Ron Sears

Billy Moores and his Bears head to Calgary this weekend to play in the Dino Invitational.

team, we'll be ready. No one has been a big bust yet," McCarthy said.

No one on the team, however, is guaranteed a position as a starter. The Bears still have two or three cuts to make before getting their roster down to a size of about twenty-five. This tourney could be the telling-tale.

"It's too early to tell who's going to pan out, but this weekend will help us to find out who can put

out with intensity. We have two game weekends throughout the year, so it's like a playoff game every night," McCarthy said.

It is this kind of attitude which have made McCarthy and the Bears such a successful tradition. Their seven opponents have this one chance to check out the 1990 edition of the Golden Bears. You can bet the Green and Gold will show them their tradition of hard work and intense play.

"I think anytime you begin a tournament, you're looking to come out number one," McCarthy said.

Number one in the Dinosaur Invitational? Not too hard to foresee, and definitely the best way to send a message.

#### BEAR FACTS:

At Calgary's Father David Bauer Arena, the Golden Bears have drawn a Friday night date with the Lethbridge Pronghorns... Saturday, the Bears play the Saskatchewan Huskies... On Sunday, the Green and Gold face the UBC Thunderbirds, and hopefully stick around to contest for the tournament title.

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# Lions fan roars



Grant Venables

BC Lions — Don't pet these cats!

Good afternoon sports fans: I'm not a sports writer, but a fan who likes to write about sports. During the last few weeks in this university paper, my beloved team the BC Lions, have received an undue amount of "flack." And since the Lions can't be here to spout-off for themselves, I'm-a-gunna roar for them. So Bob "I can come with snappy nicknames Stauffer, and Dan "sports guru and Lionslammer" Carle, readith and weepith. (I must warn those of you who have dared to read this article thus far, that it gets brutally graphic with some descriptive and blood filled text: it's not pretty, but the Lion is basically a wild and unpredictable beast. Those faint of heart might want to stop now and turn to some verbose, wimpy record review or other less revealing and vividly descriptive drivel.)

Firstly, in reference to the sharp-as-a-pin type articles and

allusions to my Lions (most always derogatory in nature), wait — for I fear you speak too rashly and without the proper amount of thought, after all, look what happened to your team last year around Western Finals time (ever seen a dog choking on a bone, really choking, and then puking all its dinner up).

The Lions play not only an intense on field game, but a more subtle and dangerous mind game with their opponents. They toy with their opposition much as a cat does with mouse, or a Lion with moose. They wait, slouched in the tall grass, wait for the right moose. Out of perhaps as many as eighteen moose they might see in and around Fantasy Gardens, they only want a select few; they only want the most important moose, the big racked, hefty shanked, thick necked, long legged, big daddy moose. They especially like the Alberta moose, these the Lions find particularly satisfying to "play" with.

Early in the Lions' hunting season, they enjoy just scarring up these Northern Alberta herbivorous mammals, spooking them as it were, tenderizing the meat one might say. Then, as the Lions get hungrier, they begin to realize that although these northern bovine-like creatures have unusually large egos, and, even for moose often have bad attitudes, they must be destroyed — jugulars ripped open, blood drained, tag-

ged, delivered, dressed, made into, perhaps, some Kubasa like sausage, and finally consumed, digested and expelled. I know it's not a real pretty picture, but it's the way of the Lion.

I know that for the good natured yet docile Eskimos fan, this little fable (for there is a definite lesson to be learned from this grand tale) might seem too paradoxical for belief, but those flashes of the dog who choked, barfed, and went limping down the alley after being thrashed by a green and white chihuahua last fall, keep coming to mind.

Besides, even though the Lions may not win every game, they have by far the most gorgeous cheer leaders in the league, the keenest uniforms, and the loudest, proudest, craziest owner to be found anywhere. They have a stadium that is second to none, and live in a truly great city in all seasons.

This team of carnivores will be here in three weeks and after the "tenderizing" the Eskies received from those impressive Blue Bombers, the Lions will be looking forward to some cheap, limp, meat. I say to you Bob and Dan (of Bob and Dan's excellent sports adventure, coming soon to a theatre near you) and all you other Lions bashers, October 21 will tell an ugly yet necessary story of Lions and moose, Men and Eskimos.

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# Q & A Vandergrift

by Bob Stauffer and Nathan Grey

In keeping with *The Gateway* tradition of being open-minded, we continue our look at the Pandas soccer team with a player profile of Kelly Vandergrift.

Kelly is a co-captain for the team in 1990. She enters her third season of Canada West play. Despite having a medial meniscus problem (eds note: In layman's terms, a knee injury), Kelly has once again asserted herself in both the midfield and at forward.

The graduate of Bev Facey has a very positive outlook on why the Pandas soccer team sometimes gets overlooked; she says that it's simply media incompetence (eds note: She really didn't say this, it's just a writer's embellishment.). Actually, she says that it's not so much that it's a women's sport, but that soccer, in general, gets overlooked.

#### Idol:

Don't have one. (eds note: I suggested Billy, but she said no.)

#### Best Soccer Moment:

Winning Nationals last season.

#### Team You Respect the Most:

UBC

#### Team You Least Respect:

Lethbridge. (eds note: I've never seen them play, but they sound brutal.)

#### Player You Hate the Most:

Heather Pond. (eds note: From Lethbridge, of course.)

#### What Do You Hate Most About Soccer:

The season is too short. (eds note: The Pandas only play once on the weekend in Vancouver and Saskatchewan, which means that the money is on the line (to use one of those sports cliches) in all



Kelly Vandergrift puts her best foot forward for the Pandas.

games, and the team doesn't get a chance to gel.)

#### Best Coach:

Shona Schleppe. (eds note: Arguably one of the best.)

#### Worst Haircut:

Shannon Rosenow.

#### Worst Dresser:

Liz Porter.

#### Best Nickname:

Yvonne "Fifi" Abriotti.

#### Favorite Movie:

Lethal Weapon I and II.

#### Favorite Actor:

(eds note: Guess who?) Mel Gibson.

#### Favorite Actress:

Cher.

#### Best Sports Writer:

Jason Darrah. (eds note: She was going to say Bob Stauffer, but she's heard he's so conceited he calls his own name during orgasm.)

#### Favorite Pickup Line:

"So how do you know Tanya?" (eds note: Don't ask.)

## Upcoming events

OCTOBER 1990

8 SAT	8:15 P.M.	SWIMMING	CITY SELECTS
8 SAT	1:00 P.M.	BEARS FOOTBALL	U. OF C.
10 WED	8:30 P.M.	BEARS VOLLEYBALL	RED DEER COLLEGE
12 FRI	8:15 P.M.	BEARS BASKETBALL	ALUMNI
13 SAT	8:30 P.M.	PANDAS BASKETBALL	ALUMNI
13 SAT	7:30 P.M.	BEARS VOLLEYBALL	U. OF WINNIPEG
14 SUN	12:00 NOON	BEARS VOLLEYBALL	U. OF WINNIPEG
19 FRI	TBA	PANDAS VOLLEYBALL	PANDA CLASSIC
19 FRI	2:00 P.M.	BEARS SOCCER	U. OF L.
19 FRI	8:45 P.M.	SWIMMING	U. OF C.
19 FRI	4:00 P.M.	PANDAS SOCCER	U. OF L.
21 SUN	1:00 P.M.	PANDAS SOCCER	U. OF C.
21 SUN	3:00 P.M.	BEARS SOCCER	U. OF C.
26 FRI	7:30 P.M.	BEARS HOCKEY	U.B.C.
26 FRI	4:00 P.M.	BEARS SOCCER	U. OF WC.
27 SAT	7:30 P.M.	BEARS HOCKEY	U.B.C.
27 SAT	1:00 P.M.	PANDAS SOCCER	U.B.C.
27 SAT	3:00 P.M.	BEARS SOCCER	U.B.C.
29 MON	8:00 P.M.	BEARS BASKETBALL	LEWIS AND CLARKE STATE

Jeff Cowley

## Lotus land

by Dan Pigat

This weekend the Panda field hockey team heads to the coast to do battle in the second Canada West Tournament. After going 1-3 as host of the first of three Canada West Tournaments, the Pandas are hoping to do better against second place host UBC and first place University of Victoria.

Coach Dru Marshall plans on "taking it slower than previous years" and considers the three Canada West Tournaments as a time to "learn from our mistakes." She feels that there is no real pressure on the Pandas as they have an automatic bye when they host the C.I.A.U. Nationals.

Currently, the Pandas are in fourth spot in the West, two points behind the University of Manitoba

and three points back of UBC. Besides viewing the upcoming weekend as a learning experience, Marshall would like to see the Pandas pull firmly ahead of the University of Calgary and the University of Manitoba. Ideally, the Pandas would like to be up to par with the traditional powers from the coast.

The Pandas will host the CIAU Nationals Nov. 2 to Nov. 4 and even though the Pandas get a bye as host, Dru Marshall feels that it is "well within our limitations and ability as a team" to qualify as a top three finisher in the Western Conference.

The Pandas face Calgary and UBC on Saturday. They then take on the University of Victoria and the University of Manitoba Sunday.



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# Pandas hoop pumped

by Johnathan McDonald

"Things can only get better" — Howard Jones.

If Ho Jo were a fan of Panda basketball, he'd be turning blue singing his hit song.

The Pandas don't exactly covet their 1989-90 season conference record of three wins and 17 losses. But, as Head Coach Diane Hilko

Indeed, every facet of the Panda's game has been suspect, from their anemic offense to their constantly-porous defense. Lack of complete-game effort plagued the Pandas last season, as well as an absence of depth which caused close half-time scores to end as blowouts in favour of opposing squads.

insists, the 1990-91 campaign is "a totally different year."

Hilko's hoopsters have suffered through four consecutive losing seasons, during which time the Pandas had to fight hard to escape the conference cellar. "It's not easy playing in Canada West," said Hilko.

This season should see little

change in Canada West, as the perennial powerhouse Calgary Dinosaurs are expected to repeat as champions.

"Calgary has had an amazing team," said Hilko. "Not a whole lot of teams have a chance against them." The rest of the picture is unclear, but Hilko seems more concerned about improvements that aren't normally noticeable on paper.

In previous years, Hilko had been disappointed by veteran players who chose not to return shortly before training camp. That problem didn't happen this year, and Hilko is confident that "a solid core and new recruits could signify a good year for us."

Hopes were high last season, and Hilko had boldly suggested a winning season. With the loss of key players to injuries, marriage and an inability to commit to a work ethic, that "winning season" turned sour quickly. This season, however, Canada West All Star centre Joanna Ross has returned, as well as high scoring forward Tracey Cook, who lost much of last season to injury.

This season's young squad has even greater talent, led by last year's All-Canadian rookie

nominee Susan Chalmers, a provincial under-21 player. Veteran Tracie Wilkie, who topped the team with 54 per cent field goal accuracy is in Hilko's words, "an explosive athlete. At 5' 9" she's good inside, but she's working on a perimeter shot. Watch her closely."

There are six rookies on the new squad, including guards and Camrose recruits Nancy Gibson and Liane Syrnky, provincial team player Jonene Schalm and Duncan, British Columbia native Lisa Craig. New forwards are Tania Anderson and Karen Briden.

Can things only get better for the Pandas?

Hilko, entering her fifth season, exudes optimism. "I don't know about predictions, but this is the strongest team I've had since I've been here." The squad recently beat a top women's city team, and hope to continue their success against the Harry Ainlay Senior Boys next Wednesday at 5 pm, and on Saturday the 13th versus Pandas Alumni at 6:30 pm. The Pandas hope to see a large crowd, like the 1000-plus who gave them a standing ovation at the end of last year's home game.



Pandas hope to be competitive with perennial powerhouse Calgary.

## V-ballers ready

by Michael Chow

With a fifth place conference finish in 1989-90, the Panda volleyball team continued its rebuilding process last season. The team's lack of returning players over the past few seasons has hindered the remodeling project, which was no more apparent last year as only four members from the 1988-89 club returned. However, the team has continued to improve on an annual basis and this campaign should be no different.

The 1990 version of the Panda volleyball squad looks very promising according to fifth year head coach Suzi Smith. "We've had an extremely competitive camp, and I believe with the new and experienced group of players we have, it leaves us very optimistic."

That experience is led by the return of fifth year setter, Colleen Pistawka who Smith feels is a vital ingredient to Panda hopes this season, "it's nice to have your quarterback return for another season, she's a key player to our

program." Supporting Pistawka will be third year player, Sherry Parkhurst who Smith comments has "established herself as one of our experienced team leaders."

The loss of Canada West All-Star Debbie Dyson to the National team, and Panda Rookie-of-the-Year Cathlyn Robinson to the nursing program leaves very big shoes to fill.

However, with the arrival of a new but accomplished group of players, the departures of Dyson and Robinson do not have Smith dialing 911. "We should receive an immediate impact from Kathy Stang, Rhonda Neufeld, and Lorna Scarlett as they've all had experience at the collegiate level." Add to that the return of second year power player, Nancy Meyer, and the arrivals of Harry Ainley graduate, Corey Reinprecht and McNally grad, Karen Zygun, it permits Smith to be very positive. "They've both come from strong, quality programs and should complement our experience very well."

Smith predicts this group of players will be part of an extremely close Canada West season in which the UBC Thunderbirds and Victoria Vikettes could be considered slight favorites. "Our conference is the most competitive and it's a year which is going to be very much up in the air because I don't foresee any one team running away with it."

Smith also assures an improvement over last season's 5-15 record which she says was unindicative of the team's play. "We were involved in many incredibly close matches, and with some breaks we could have been a .500 club."

### DIGS:

Smith's contract expires at the end of the season, and speculation is that she won't be back which is news to her. "I fully intend to be back, fully committed to the program"... The Pandas open their exhibition schedule this weekend in Regina... Panda Classic: Oct. 26-27... Regular season begins Nov. 3 against Lethbridge.

## The Wall

by Kristan McLeod

The Campus Outdoor Centre's services are numerous and varied, including trip and course organizing and equipment rental for most outdoor activities. The most recent addition to its extensive agenda is the operation of the climbing wall located in the southwest corner of the pavilion.

The \$60,000 structure is made primarily of fiberglass and plywood and features holds and bolts that are changed every six weeks to vary the routes of the wall. Both the high and low sections of the wall are designed to challenge climbers of all levels of ability, but the high wall requires demonstration to two belay and two tie-in techniques.

While it was first proposed to

the university in 1969 by the Alpine Club of Canada, it has been open for just under a year.

Hank Van Weelden, manager of the Outdoor Center, says that approximately 2000 people have purchased wall climbing cards because of its accessibility and appeal to students.

"We have the friendliest climbing community I know of because of this wall. People are friendly and very helpful."

Aside from a few twisted ankles, no one has been injured on the wall, primarily because of the close adherence to safety techniques by all climbers and instructor.

Due to its status as the only facility in the country with a climbing wall that meets international

standards regarding height (15m) and adjustability, the U of A will be hosting the 3rd annual national sport climbing championships in conjunction with the North American open competition on January 25-27.

Van Weelden expects approximately 60 competitors in all, a handful of whom will be U of A students. Van Weelden sets his sights on Engineering student Roger Keglowsch for a top ten finish, stating that he is "Edmonton's best climber."

Until then the wall will most likely continue in the same busy vein as it has in the past year, offering free climbing to students during week days until 7:00 pm and 3 lesson packages for \$65.

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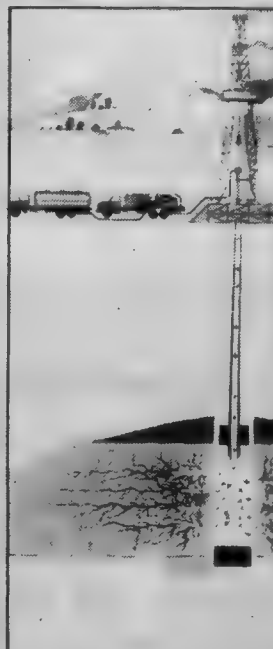


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## Generals

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**Enjoy the hobby of Yo-Yo-ing? Want to co-organize a club? Call Curtis 457-7557 evenings.**

**MOOSE:** derive power from pain. Learn the philosophy of P. Diedrich. Learn the truth. Office 030V SUB.

**U of A Chess Club:** Meets in L'Express overflow SUB each Wed 4-6 pm or come by room 030D SUB.

**Campus Birthright:** Support group for pregnant women. Call Campus Birthright 492-2115 or Bernice 455-1943.

**U of A Go Club:** interested in playing the ancient game of Go? Beginners always welcome. Lessons are available. Meetings each Wed. 7 - 11 pm, SUB 142.

**Math Sciences Society:** activities and social opportunities for students in the Mathematical Sciences. For info, visit CAB 549 or call us at 492-3612.

**Tae Kwon Do Club:** beginners; men & women, all ages! 6:30 - 9 pm Mon & Fri in SUB bsmt, Wed in E-19 Phys-ed bldg. Ph: 433-2224.

**Dead Comp. Sci. Society (DCS): Thurs, 3:30 pm, GSB 702**

**Mature Undergrad and Graduate Students (MUGS): Drop-in coffeklatsch 10 - 2 pm. Heritage Lounge Athabasca Hall Mon - Thurs. \$10 membership. Bring lunch, coffee supplied.**

**Entrepreneur Club:** be your own boss. Join the Entrepreneur club, Room 3-02 Business, 492-5036.

**United Church Campus Ministry: "God Talk" study, begins Fri Sept 21, 12:15 pm, room 158A SUB.**

**U of A Campus Pro-Life:** actively promotes moral regard for the sanctity of hum life from conception until natural death.

**United Church Campus Ministry: United Church Worship, begins Wed Sept 12, 8:15 am, St. Stephen's college.**

**Society for Creative Anachronism:** we recreate medieval life "as it should have been". Wed 8 pm 034 SUB or call Will 433-6856.

**United Church Campus Ministry: Ecumenical Eucharist (Lutheran, Anglican, United), Tues noon hour, room 158A SUB.**

**United Church Campus Ministry:** simply making it through the week, meditation, contemplative prayer, and spiritual growth. Begins Mon Sept 10, 12:15 pm Garneau United Church.

**U of A Star Trek Club: Borgs! Kirk! Frontiers!  
Poker! Cheers! Gumballs! Darts! Women!  
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6-20 SUB.**

**Gays & Lesbians on Campus:** new office hours 12 - 2 pm, M—F. coffehouse drop-in every Mon night 5-9 pm. 030N SUB.

Alpine Racing Club: Dry land training every Mon and Wed at 5 pm until end of Nov. Meet at Green Off. in P.E. bldg.

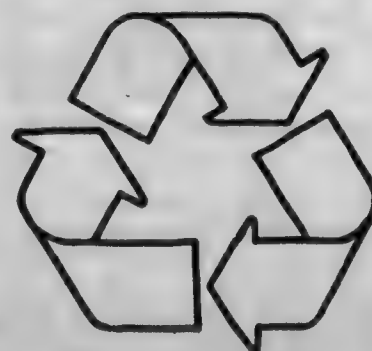
United Church Campus Ministry: "Jesus and the New Age", begins Wed Sept 19, 12:15 pm, Rm 158A SUB.

**Karate-Do Goju Kai Campus Club:** Beginners always welcome. 5-7 pm, Tues in SUB rec room, Thurs in Dinwoodie.

**U of A Bridge Club:** meet every Fri, 7-11 pm, TB-65. Ph. Kun 492-1119 for info.

**U of A Musicians Club:** now accepting new members. All musical interests welcome. Call 464-7383 for info.

**U of A Scuba Club:** WEM dive coming up in the next few weeks. Interested? Come up to 620 SUB and sign up.



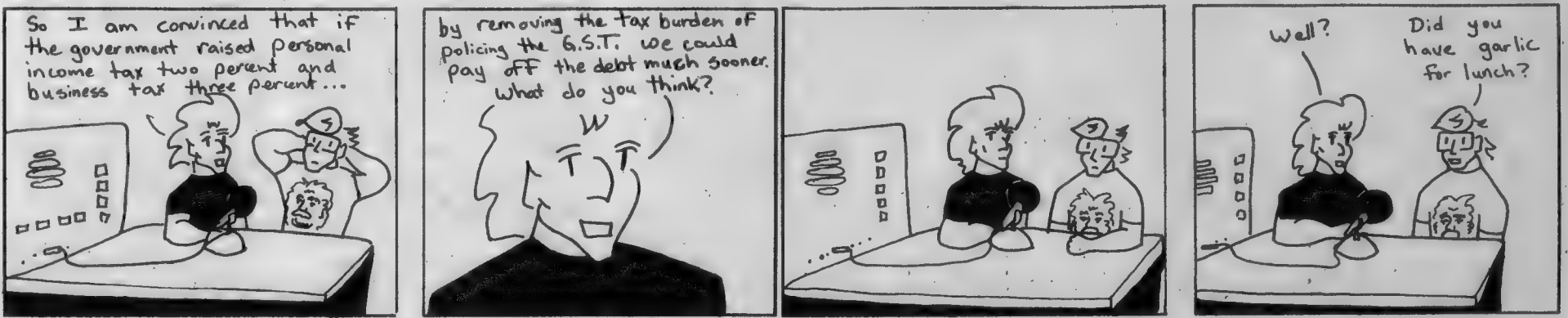


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### For Sale

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\*CORRECTION: Note new phone numbers\*

For sale: 1981 Honda Civic 4-door. 474-0756 or 487-9307. \$2000.00 obo.

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Avanti Hair needs hair models. For a free haircut call 482-2396.

We presently have openings for part-time positions at our Service Centre. Warehouse loaders/unloaders, midnight till 8:00 am shift. Apply in person at: Sears Service Centre, 14525 - 112 Ave.

Greenfield School Age Daycare has staff openings. If you enjoy working with children and wish to work in a fun environment, please call 435-4532. Minimum starting wage \$6.25.

Hockey players needed: weekends, 38 league games. Todd 434-4042, 3-6 pm.

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Part-time nanny/housekeeper - live in - 1 child (8) - nonsmoker, drivers licence - room and board plus salary negotiable depending on hours available - phone 424-5855 (2 - 5 pm Mon - Fri); 469-9555 evenings and weekends.

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Tom Daly's - close to university needs help in all areas of restaurant. Full and part-time positions available. Apply in person 8215 - 112 Street.

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I saw you sometime ago in Dewey's, you were with seven other girls at a table across from me; I was the young, blonde haired male with an older girl, you were interested in me, meet me at the Gazebo park 1 pm any Saturday in October.

Pregnant and Distress? Free confidential help/pregnancy tests. Campus Birthright 492-2115. Rm 030W SUB Mon & Wed. 10 am - 2 pm Tues & 11 am - 1 pm Thurs.

### Footnotes

OCTOBER Toastmasters, University Chapter. Helping you develop speaking and presentation skills in a warm, constructive environment. Call Bill: 492-0972 (bus), 436-9523 (res).

International Folk Dancing. Fridays 8-10:30 pm. Room W-14 Van Vliet Centre. Everyone welcome.

OCTOBER 4 Anglican Chaplaincy: Eucharist Thurs, 8:30 am Meditation Room SUB 158A.

U of A Student Liberal Assoc: policy committee meeting, 4:00 Bus B-09. Everyone welcome.

Circle K Int'l. (CKI): Student volunteer organization general meeting and Pizzafest. New members welcome. 5:30 pm Tory 1414.

AFFECT: general meeting and social. So all you people concerned about the environment come on out to the L'Express overflow at 5:15 pm.

German Students Assoc: video night/nominations. Old Arts lounge, 3 pm Oct 4. All welcome. Info/activities 309 Arts bldg.

OCTOBER 5 Campus SF: Noncon SF convention. Guest Roger Zelazny. memberships Regency Hotel (7230 Argyll) Fri pm/Sat am.

Chaplains - all sorts - campus Thanksgiving service, Fri noon, Meditation room SUB 158A. All welcome.

OCTOBER 6 Karate-Do Goju Kai Campus Club: karate tournament, Education gym, 12-5 pm.

OCTOBER 9 Amnesty Int'l: Letterwriting session, 5 pm, Educ. North 2-108. All welcome.

Gays & Lesbians on Campus: discussion group, 5 pm Heritage Lounge, Athabasca Hall.

UACS: Programming contest entry deadline Tues Oct 9, 5 pm, UACS off. 1-35 Ass. Hall.

Chaplaincy - Ecumenical: Eucharist 12:30. Meditation room 158A SUB.

OCTOBER English Club: creative writing seminar, 4 pm in HC 4-29. Bring your work.

Campus Recreation: Team Cyruthon - Oct. 14: run-cycle-run race. Hawrelak Park. 3 people per team. Sign up Green off. by 1 pm Oct. 10.

OCTOBER 11 Anglican Chaplaincy: Eucharist 8:30 am. Meditation room 158A SUB. Supper for students 5:30 pm 158A SUB.

OCTOBER 12 U of A Skydivers: TGIF You've tried the rest, now party with the best. 4 - 9 pm 034 SUB.

Alpine Racing Team: U of A Ski Teams "One helluva party" party. Starts 8 pm at Bonnie Doon Hall.

Linguistics Club: Dr. Priestly: guest speaker. AH 4-70 at 12:00.

OCTOBER 15 U of A Pro-Choice: general meeting, 4 pm Humanities 221 or contact us at Box 78, SUB. New and old members welcome.

Entrepreneur Club: Assoc of collegiate entrepreneurs conference in Montreal. Join now at Rm 3-02 Bus. 492-5036.

German Club: Sports; v-ball Oct 16 - Nov 13 (time/place TBA) Info: Dave 447-3644 or Arts 3-09. Come have fun.

continued on p.18

**COMING THIS NOVEMBER:**  
The Gateway and SU Information Services present a campus events calendar, a one-stop look at the hip, hot happenings at the U of A, in the new-look Gateway of the nineties! Be on the look-out!





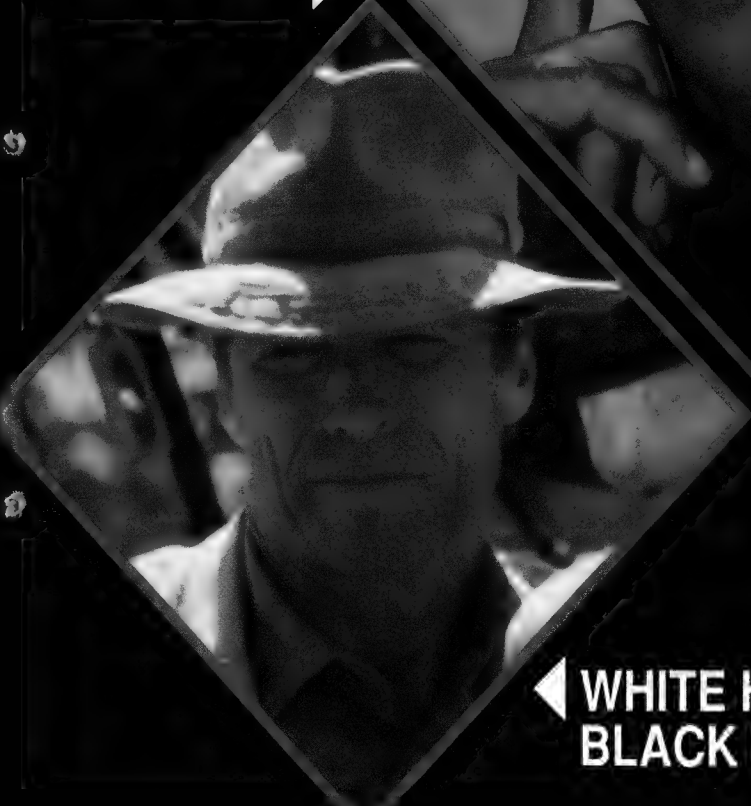
# TRIBUTE

CAMPUS EDITION  
VOLUME 7, ISSUE 6  
OCTOBER 1990

◀ MEMPHIS BELLE



LISTEN UP ▶



◀ WHITE HUNTER,  
BLACK HEART

REVERSAL  
OF FORTUNE



◀ GOOD  
FELLAS





OPENS SEPTEMBER 21ST

RAY LIOTTA

ROBERT DE NIRO

JOE PESCI

"As far back as I can remember, I've always wanted  
to be a gangster."

—Henry Hill, Brooklyn, N.Y. 1955.

# GoodFellas

A MARTIN SCORSESE PICTURE

Three Decades of Life in the Mafia.

WARNER BROS. PRESENTS  
IRWIN WINKLER PRODUCTION A MARTIN SCORSESE FILM GOODFELLAS ROBERT DE NIRO • RAY LIOTTA • JOE PESCI • LORRAINE BRACCO and PAUL SOVINO  
Film Editor THELMA SCHOONMAKER Production Designer KRISTI ZEA Director of Photography MICHAEL BALLHAUS, A.S.C. Executive Producer BARBARA DE FINA Based on the Book "Wiseguy" by NICHOLAS PILEGGI  
Screenplay by NICHOLAS PILEGGI & MARTIN SCORSESE Produced by IRWIN WINKLER Directed by MARTIN SCORSESE



# GOOD FELLAS



**G**angland Gothic is back. Witness this autumn's cavalcade of organized-crime-inspired offerings: from the Coen brothers' darkly disturbing *Miller's Crossing* to Francis Ford Coppola's *The Godfather, Part III*.

Add to this **Good Fellas**, the latest collaboration between Martin Scorsese (*After Hours*, *The Color of Money* and *The Last Temptation of Christ*) and Robert De Niro (*The Deerhunter*, *The Godfather, Part II* and *The Untouchables*).

**Good Fellas** is a sweeping, real-life account of mob life as told by Nicholas Pileggi in his best-selling book, *Wiseguy*. The movie represents the seventh collaboration between Scorsese and De Niro (who grew up within blocks of each other in New York's less-than-desirable lower East Side). The results of their previous pairings have become movie legend: *Taxi Driver*, *King of Comedy* and the seminal *Raging Bull*.

But prior to achieving fame, De Niro was known as Bobby Milk, a gang-prone punk with a penchant for getting into trouble — a background he could draw upon to create the explosively violent James Conway in **Good Fellas**. The movie, a forboding take on a

buddy movie, explores the gradual evolution of a half-Irish, half-Sicilian kid (Ray Liotta of *Dominick and Eugene* and *Field of Dreams*) who's more-or-less raised by the hoods in a small-time, mob-controlled taxi stand.

"As far back as I can remember, I always wanted to be a gangster," says Henry Hill, the real-life character on whom Liotta's role is based. "To me it meant being somebody in a neighborhood full of nobodies. They did whatever they wanted. They'd double-park in front of the hydrant and nobody ever gave them a ticket. In the summer, when they played cards all night, nobody ever called the cops."

Henry's mentor and father figure is the larger-than-life "wiseguy" played by De Niro. "[He was] one of the most feared guys in the city. He was first locked up at 11 and he was doing hits for the mob bosses when he was 16. But what he really loved to do was steal. Clothes. Razor blades. Booze. Cigarettes. Shrimp and lobsters."

The story, which spans a 30-year period, chronicles Henry's induction into the syndicate and his rearing by the "family." It also explores his complex relationship with his wife, Karen (Lorraine Bracco), and his bonds within the underworld.

Counterbalancing all the

violence and theft is high living and a lot of what seems like love. The script (by Pileggi and Scorsese) captures the normalcy and bonhomie that makes mob life attractive to the people in neighborhoods under its sway.

But, gradually, the film also reveals the darker side of gangster life. Henry and James's friendship seems strong. But their line of work

doesn't allow for trust or brotherly love.

"Nobody ever tells you that they're going to kill you. It doesn't happen that way," says Henry, the movie's narrator and protagonist. "There aren't any arguments or curses like in the movies. Your murderers come with smiles. They come as your friends."



**Top:** Robert De Niro (left) plays James Conway, "wiseguy" and father figure to young mobster-in-training Henry Hill (Ray Liotta). **Above:** Hill and his wife-to-be (Lorraine Bracco) spend an evening at the Copacabana nightclub.



P

erhaps legendary director Akira Kurosawa will always view himself as a failed painter. But over the last

decade or so, it has been his vivid drawings of his theatrical visions — for films such as *Ran*, *Kagemusha*, and now *Dreams* — that have convinced investors to finance some of his greatest and most personal films.

Early in Kurosawa's career, he directed populist films, inspiring a generation of American filmmakers such as Steven Spielberg, Francis Ford Coppola, Martin Scorsese and George Lucas. Later in life (he's now 80 and going blind), he has increasingly turned to the natural world to appropriate beautiful, haunting images that both inform and frighten.

"The theme is nostalgia — nostalgia toward the loss of Mother Nature and with it, the loss of the heart of mankind," Kurosawa told the crew during the filming of one of the eight sequences that



Above: Director-writer Kurosawa sets up a shot for a sequence called "Sunshine Through the Rain." Below: In "Village of the Watermills," an old man (Chishu Ryu) leads a funeral procession.

# DREAMS AKIRA KUROSAWA'S LYRICAL VISION

constitute *Dreams*. "Therefore the images of nature in this sequence must be extremely vivid. It must be so powerful that nature's energy must burst forth from the screen."

The film is largely the painstaking re-creation of eight of Kurosawa's dreams. He refers to dreams as "the fruit of pure and earnest human desire," unfettered, fearless and brave.

One dream features Scorsese playing van Gogh, a painter Kurosawa admired when he was a struggling young artist. An expert at illusion, Kurosawa manipulates the scene so that the film's protagonist, the ubiquitous Everyman at various life stages, seems to walk into a van Gogh painting only to find the artist at an easel sketching the same scene. Kurosawa so adeptly effects these changes that it's hard to believe that what we're seeing is not really happening.

Another dream, the film's most disturbing, is about a nuclear-plant explosion that causes Mount Fuji to melt. It is the work of a powerful imagination and of a director determined to expand the boundaries of cinema. Yet in capturing his visions, Kurosawa has never lost touch with the audience.

All of his previous films have been critically acclaimed. In 1954 he created the famous *The Seven Samurai*, which Hollywood remade into the popular western *The Magnificent Seven*.

Following a period of personal misfortune, including a failed suicide, he tried to make *Kagemusha*, however, he was unable to find backing in Japan. Eventually Coppola and Lucas (and Kurosawa's sketches) helped him find capital in the U.S. The resulting masterpiece was another samurai drama: A tale of a man who becomes a double, or shadow, of a great warrior. Like *Dreams*, it

says that fantasy is as important as reality, but cautions that neither can be counted on for the truth.

Five years later, Kurosawa created *Ran*, a 15th-century feudal Japanese version of Shakespeare's *King Lear*. At the centre of the film is a father who loses his most precious child because of pride. It was nominated for three Oscars.

At the most recent Academy

awards, Kurosawa received a special Oscar. He accepted his award with humility, questioning whether he deserved it: "What I promise you is that from now on I will work as hard as I can making movies, and maybe by following this path I will achieve an understanding of the true essence of cinema and earn this award."

— Nicole-marie Squires

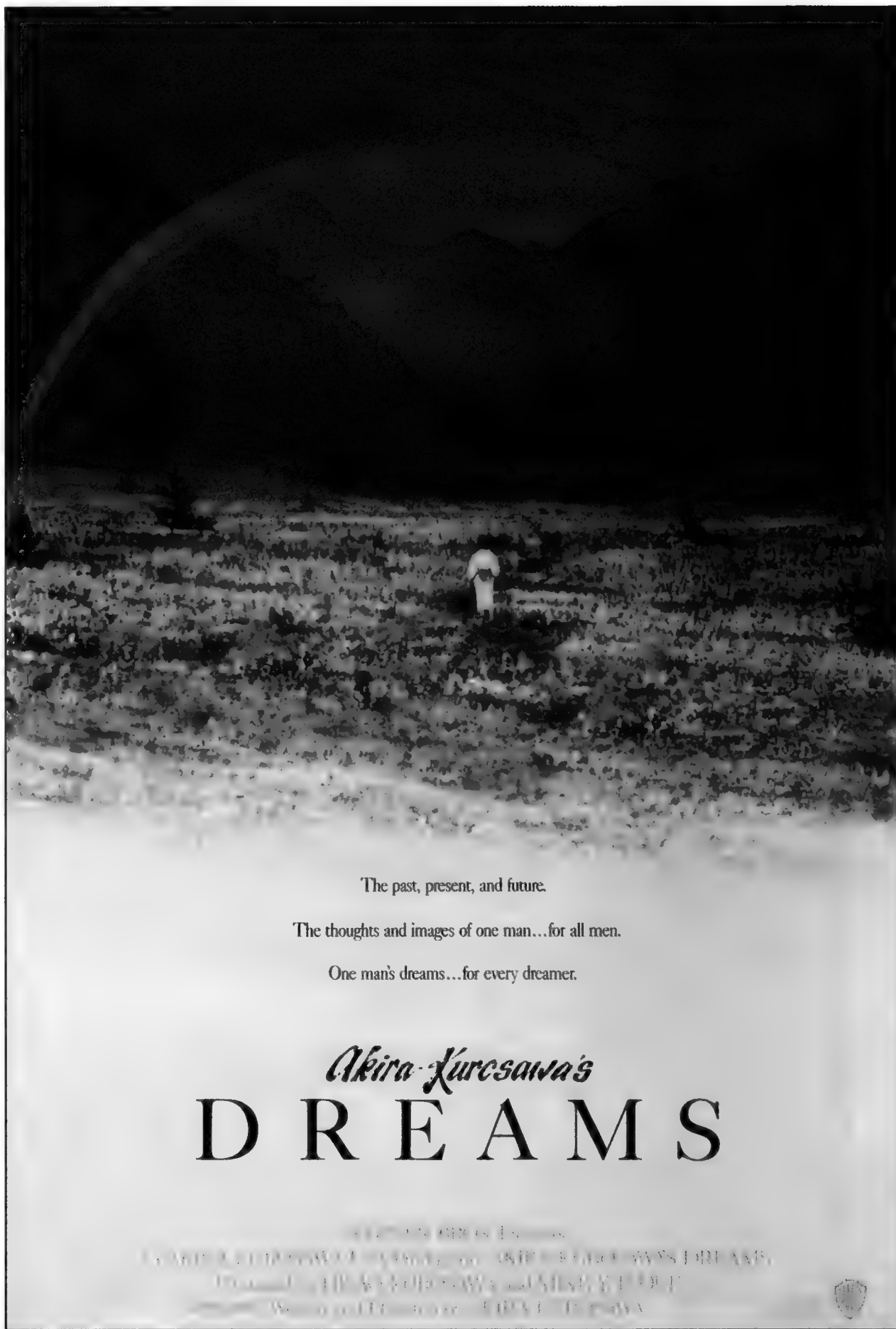


TRIBUTE





NOW PLAYING OR COMING SOON TO A  
THEATRE NEAR YOU



The past, present, and future.

The thoughts and images of one man...for all men.

One man's dreams...for every dreamer.

*Akira Kurosawa's*  
**DREAMS**

SCREENPLAY BY KENJI KAWAKAMI  
DIRECTED BY AKIRA KUROSAWA  
Produced by TADAOKA YOSHIO and MITSUO KUROKI  
Warner Bros. Presents A WARNER BROS. FILM







**From bebop to hip hop: A kaleidoscopic look at the life and career of Quincy Jones, set against the backdrop of 40 years of U.S. cultural history.**

# LISTEN UP

## QUINCY JONES: FROM SOUL TO ROCK 'N' ROLL

**I**t's not often that a documentary on one individual covers four decades of musical and cultural history.

*Listen Up* crosses these boundaries because the man at the center is one of the most successful musician/producers of the century: Quincy Jones.

*The New York Times* recently described Jones as "someone whose status and involvement in a wide spectrum of American pop music is comparable to Leonard Bernstein's in a different sphere." Jones's success grew partly from

his ability to find the right music for the right artist. He calls it the "goosebump" factor, explaining with a laugh, "I can never guess what other people are going to like, so I go with whatever I like. I know that if the goosebumps come, I can say — we've got it!"

Jones has been nominated for 67 Grammy awards and has won 19, a record surpassed only by Henry Mancini. Over the years he has collaborated with people such as Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Ray Charles, Donna Summer and George Benson. But he is probably most often associated with Michael Jackson, of whom

he says, with fondness, "He's like my son, or my little brother. He's actually one of the shiest people I've ever met, which, given the extent of his exposure, is a real contradiction."

Together with Jackson, Jones produced *Thriller*, the best-selling pop album of all time, and takes in stride all the negative publicity that came with it. "That's the cost of selling 40 million albums. Anybody gets that big, they're going to go after him; it's inevitable."

Despite all the success Jones has enjoyed, you seldom hear negative stories about him. Even his split from longtime love Peggy Lipton (former star of *Mod*

*Squad*) was described as harmonious. He is one of those rare, self-effacing stars who doesn't read his own press releases.

In fact, Jones talks with great humor about failure. "I've had a lot of failures — sure! It's only the failures that make the successes feel so good. I've made 33 films and there were a lot of bowwows in there. That's the only way you find out what you should be doing." He gestures excitedly. "I'll give you the perfect example. Everyone told me not to make Donna Summer's album. But I did one song on the album, 'The State of Independence,' and it became the prototype for 'We Are the World.'"

Yes, let's not forget it was Jones who made "We Are the World" happen. He was able to enlist some of the world's best musicians to record the hit song, the proceeds of which were donated to the African famine relief effort. Reminiscing about the taping, he says, "You know, we put up the sign, 'Check your ego at the door,' but we really didn't need to. The really talented people know their talent is a blessing. They were all happy they had a way to put some of those blessings back into the Earth."

*Listen Up* tells some great Jones stories, warts and all, using clips from his videos and films, as well as news footage and exclusive interviews with the singers, musicians, filmmakers and industry leaders who have been part of his life.

Producer Courtney Sale Ross explains his fascination with the man and the documentary. "Quincy Jones is a man who commands the love and respect of artists, from bebop musicians of the '40s to hip-hop rappers of today. Quincy's intimates told us about the man's natural use of his talent and charisma to inspire others. We hope we've revealed a life as unsettling as it is dazzling."

— Jane Hawtin





# LISTEN UP

## THE LIVES OF QUINCY JONES

WARNER BROS. PRESENTS A COURTNEY SALE ROSS PRODUCTION LISTEN UP: THE LIVES OF QUINCY JONES EDITED BY MILTON MOSES GINSBERG  
PIERRE KAHN ANDREW MORREALE LAURE SULLIVAN PAUL ZEHNER BY QUINCY JONES MUSIC SUPERVISOR ARTHUR BAKER DIRECTOR OF PHOTOGRAPHY STEPHEN KAZMIERSKI  
PRODUCED BY COURTNEY SALE ROSS DIRECTED BY ELLEN WEISSBROD READ THE WARNER BOOK

PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

WARNER BROS.  
THE WARNER BROS. COMPANY



## THE MOVIE THAT

WARNER BROS. PRESENTS A COURTNEY SALE ROSS PRODUCTION LISTEN UP: THE LIVES OF QUINCY JONES  
EDITED BY MILTON MOSES GINSBERG PIERRE KAHN ANDREW MORREALE LAURE SULLIVAN PAUL ZEHNER BY QUINCY JONES MUSIC SUPERVISOR ARTHUR BAKER  
DIRECTOR OF PHOTOGRAPHY STEPHEN KAZMIERSKI LINE PRODUCER MELISSA POWELL PRODUCED BY COURTNEY SALE ROSS DIRECTED BY ELLEN WEISSBROD (READ THE WARNER BOOK)

DCI DOLBY DIGITAL  
IN SELECTED THEATRES



WARNER BROS.  
THE WARNER BROS. COMPANY

# COMING SOON TO A THEATRE NEAR YOU



# MEMPHIS BELLE

## A SOARING WWII ADVENTURE

**T**he setting is war-torn England, 1943. The *Memphis Belle*, a B-17 bomber, is about to depart on her 25th mission over enemy territory. She's the first of the "Flying Fortress" bombers to notch up as many as 24 successful missions. If this massive plane and her daring young American crew survive this final flight, they will return home as heroes. The Nazis are determined to see that this doesn't happen.

**Memphis Belle**, directed by Michael Caton-Jones (*Scandal*), is a historically accurate war movie, inspired by William Wyler's 1944 documentary about the exploits of the *Memphis Belle*. (Wyler actually flew on five missions with the *Belle* to get his footage.)

The film stars a cross section of America's brightest actors. Matthew Modine (*Married to the Mob*) heads the crew of the B-17. Other crew members include Eric Stoltz (*Mask*), D.B. Sweeney (*Gardens of Stone*) and Tate Donovan (*Clean and Sober*).

Two-time Oscar nominee John Lithgow (*The World According to Garp*, *Terms of Endearment*) plays the public-relations officer who arrives on the British base to orchestrate the return of the *Belle* and her crew to America. It's all part of a huge publicity drive to stimulate war-bond sales and renew flagging morale. But first, the bomber has to survive the deadly German attacks.

Producer David Puttnam (*Chariots of Fire*, *The Mission*) sought to make **Memphis Belle** as realistic as possible. For starters, he sent all the actors playing crew members to a British boot camp for a week. "They treated us like dogs," says Stoltz. "They made us all sleep in the same room, get up at five and exercise, swim in a freezing lake, and generally just tortured us. We were too tired to resist."

While the cast got into shape, associate producer Eric Rattray located planes of Second World War vintage and brought them to England. He collected five B-17s (two from the U.S., two from France and one from England), three Messerschmidts and eight Mustangs.

According to producer Puttnam,



Crew members (from left: Billy Zane, Matthew Modine, Tate Donovan and D.B. Sweeney) pass the time before a crucial bombing mission.



the movie presents an opportunity to go back to a time when priorities seemed more clearly defined; when the "me generation" didn't exist. "**Memphis Belle** will provide audiences with

something that they never tire of," he says. "Real heroes."

— Nicole-marie Squires



Modine (right), head of the B-17's crew, with John Lithgow, a public-relations officer who wants to use the *Belle* to stimulate enthusiasm for the war effort.





OPENS OCTOBER 12TH

The Academy Award winning producer of "Chariots of Fire" brings you another magnificent saga.  
10 American World War II heroes fly their most dangerous mission before returning home.  
Luckily, the lady they love is made of steel.

# Memphis Belle

Brave young men who rode on the wings of victory.



WARNER BROS. Presents  
AN ENIGMA PRODUCTION "MEMPHIS BELLE" Starring MATTHEW MODINE ERIC STOLTZ SEAN ASTIN  
HARRY CONNICK, JR. REED EDWARD DIAMOND TATE DONOVAN and JOHN LITHGOW D.B. SWEENEY BILLY ZANE COURTNEY GAINS  
Music by GEORGE FENTON Written by MONTE MERRICK Produced by DAVID PUTTNAM and CATHERINE WYLER  
Directed by MICHAEL CATON-JONES





**D**ozens of film directors have had minor acting roles in other directors' films. John Huston is probably the most notable among them, having played the most substantial characters in such memorable films as *Chinatown* and *Winter Kills*. But films about a director of

a film as the central character are few in number.

Now we have an important new film, **White Hunter, Black Heart**, produced and directed by Clint Eastwood, in which he plays the leading role of director John Wilson. Adapted from the 1955 novel of the same name by Peter Viertel, **White Hunter, Black Heart** is about a director who has gone to Africa to make a film. The

director, John Wilson, is actually based on John Huston, who directed *The African Queen* in the Congo in 1951 — a film now rightly regarded as a classic of the cinema.

John Huston always liked to have a group of friends around him. Before filming *The African Queen*, he brought Peter Viertel to Africa with him to make some script changes. His subsequent

doesn't stand back and just let things happen. He has a larger, more expansive view of life, which goes beyond his job. He isn't motivated by money or recognition. He's after the experience, which makes him extreme in his approach. He's uncompromising and in the end he pays the price."

**White Hunter, Black Heart** was filmed partly in England. The African segments were filmed in Kariba, Zimbabwe, where Eastwood arrived on June 13, 1989, for eight weeks of location work. This shooting time was divided between Lake Kariba and Fothergill Island, a national game reserve famous for its herds of antelope, water buffalo and elephants.

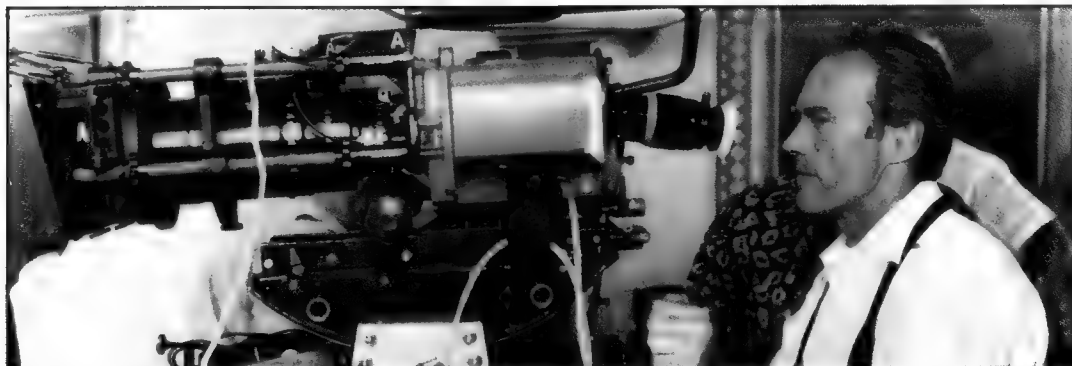
To film the elephant sequences, he hired world-famous naturalist and cameraman Simon Trevor, who worked on *Gorillas in the Mist* and whose concern and empathy for the African elephant is legendary. He worked with cinematographer Jack Green, who photographed Eastwood's *Heartbreak Ridge*, *Pink Cadillac* and *Bird*. **White Hunter, Black Heart** is Eastwood's 20th film for Warner Bros. and his 14th as a director, beginning with *Play Misty for Me* in 1971.

The actress Kay Gibson (based on Katharine Hepburn) is played by Marisa Berenson. Miss Hepburn's recently published book *The Making of the African Queen* provides more interesting glimpses into John Huston at work.

If a film had to be made from **White Hunter, Black Heart**, then Eastwood was the best choice to do it. In many ways he resembles Huston in his work and moral code. His films as actor and director have always been part of the system but he, like Huston, has remained outside and independent of it. While Huston had his wildly emotional entanglements with women, he was very much a man's man — adventurous and hard-drinking. Eastwood has had his share of tumultuous relationships with the opposite sex and has established himself as a rugged and forthright character, onscreen and off. Lacking only Huston's expressive and poetic charm, his work, like Huston's, has embraced the trivial, the masterful and the deeply personal. They differ only perhaps in the matter of money: Huston never had any; Eastwood has a fistful of dollars.

— Gerald Pratley

*Editor's Note:* Gerald Pratley is the author of *The Cinema of John Huston* and was a close friend of the director, visiting him on many of his locations. He did not, however, go hunting with him.



# WHITE HUNTER, BLACK HEART

## STARS CLINT EASTWOOD



Art and life mirror each other as director Eastwood plays a rugged character based on legendary filmmaker John Huston.

novel, **White Hunter, Black Heart** recalls the drama, hilarity and unpredictable events that took place prior to the start of filming. It was hardly complimentary to Huston, but Huston, with his own sense of humor, never complained about it and laughed it off.

In the film, John Wilson arrives in Africa with his writer-friend, Pete Verrill (played by Jeff Fahey) and his antagonistic producer, Paul Landers (who is based on real-life producer Sam Spiegel). Verrill, of course, is Viertel, who wrote the screenplay from his novel in collaboration with James Bridges and Burt Kennedy.

While waiting for filming preparations to be completed, the restless and energetic Wilson becomes obsessed with killing a bull elephant. The African elephant is difficult to hunt and requires an expert marksman to kill it. What transpires is the pitting of an aggressive man given to violent action against the largest and most regal animal on earth. The confrontation between the brilliant hunter-filmmaker and this unpredictable beast develops into a riveting drama.

For Eastwood, the role held many facets that appealed to him. "Wilson is an interesting guy," Eastwood explains, "because he



# REVERSAL

## OF FORTUNE

### GLENN CLOSE STARS IN THIS TRUE TO LIFE STORY

**G**lenn Close isn't easy. But she's willing to be cheap — for a price. Indeed, any moviemaker who serves her up a challenge is likely to find out just how cheap she can be — and she doesn't care who knows it.

She's dismissive of the possible long-term effects of any character, regardless of how evil or bland, on her future. Put together the characters she's played in her last three movies — *Fatal Attraction*, *Dangerous Liaisons* and the less-than-successful *Immediate Family* — and you're left with a portrait of an actress who loves to work. Today, there's only one thing about her image that concerns her.

"What I really worry about is that [producers] think I'm too expensive," she assured a reporter who'd raised the subject of her public image. "If I really want a role, I'll do it — no matter what they can afford to pay me."

Now, it would be truly ironic to find the off-Oscar-nominated actress working for less than scale to play a poor little rich girl in *Reversal of Fortune* — but she's not discussing paychecks these days.

Without even seeing the film, we can understand that she would be drawn to the part of Sunny von Bulow, the American socialite heiress whose descent into an irreversible coma resulted in her husband, Klaus (played in the film by Jeremy Irons), being tried and convicted of attempting to murder his wife — a charge which was later overturned in appeal.

It's a meaty part that, in addition to Irons (renowned for his work in a score of features, the most recent of which was

*Dead Ringers*), affords Close the opportunity to work with director Barbet Schroeder (whose treatment of *Barfly* snapped the critical world to attention). The screenplay is authored by Nicholas Kazan (son of the legendary Elia Kazan). It's a teaming so tempting as to be compelling no matter what the pay.

And it certainly sounds like another major leap for an actress who's been making dazzling leaps since she shook the dust of the youthful *Up with People* brigade from her heels to become a drama student at the prestigious College of William and Mary in Virginia. From there, she executed another dazzling leap to the Broadway stage (where she earned herself a Tony), before rocketing into mainstream cinema with her performance in *The World According to Garp*.

From there, despite a bouquet of Academy-award nominations, it looked as if she was firmly mired in a cloying round of "nice-girl" parts. But again, Close fooled 'em all, executing perhaps the most dazzling leap of all to turn in a breathtaking and gilt-edged performance in *Fatal Attraction*, following it up with an equally dazzling turn in *Dangerous Liaisons* — just in case there were those who thought her brush with evil had been accidental.

Told from the point of view of Klaus von Bulow's defense attorney, *Reversal of Fortune* promises to be another somewhat unsympathetic character for Close to add to her already voluminous bag of tricks — and when teamed with von Bulow's wealth and social prestige, it's a character that suits the ambitious actress just fine. She's not about to be intimidated — for long.

"My characters are people you just meet, like anybody else,"

Close told *Esquire* magazine in a recent interview. "It takes time to get to know them. I sometimes feel so shy in front of them that I have to force myself to speak their words. When I walk into the first rehearsal, I sometimes feel I have no personality at all — it's like a prevision of insanity. It's because I don't yet know who the character is. You have to look at the world through the character's eyes — not yours.

"I guess I'm most fascinated by characters who are perceived a certain way, when underneath, they're quite different. Because, basically, I think that's what life is."

But when it comes to understanding what makes Glenn tick,

that's Close — but it's no cigar. Acting is more than a mere fascination or hobby for the lady who holds the world of celluloid in thrall.

She acts simply to survive, she says. "It's what has always sustained my life," she said of her career in that same interview. "To sublimate myself in my characters, to learn from them."

So regardless of what she's being paid to make *Reversal of Fortune*, it's not easy (acting never is), but if being cheap helps her get the part, then so be it.

It's a small price to pay for such major rewards.

Hers — and ours.

— John Coulbourn



Glenn Close plays American socialite heiress Sunny von Bulow.



When his wife slips into a coma, Klaus von Bulow (Jeremy Irons) is charged with attempted murder.



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**OPENS OCTOBER 5 IN SELECTED THEATRES**





## THE LONG WALK HOME

Academy Award-winner Sissy Spacek is Miriam Thompson, and Whoopi Goldberg is Odessa Cotter in director Richard Pearce's "The Long Walk Home." The story is set in Montgomery, Alabama in 1955, where the black boycott of public transportation forever alters American society and changes the lives of Miriam, a white housewife, and her black maid Odessa. Miriam defies her husband Norman, for whom the division of races is an unquestioned fact of life, by driving Odessa to and from work during the boycott. White resistance to the boycott intensifies and grows violent, but because of her love and respect for Odessa, and because she has learned to challenge all that she has ever been taught about black and white, Miriam now gives her total support to the struggle for integration.



## THE KRAYS

This British box-office hit is based on the true story of twin brothers still behind bars for the violent crimes they committed in England during the 1950's and 1960's. The film stars pop duo Gary and Martin Kemp of Spandau Ballet fame and Billie Whitelaw. Directed by Peter Medak.



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## THE FESTIVAL'S HOTTEST LINE-UP!



## HIDDEN AGENDA

Winner of the Jury Prize, 1990 Cannes Film Festival - Frances McDormand, Brian Cox and Brad Dourif star in this political thriller set in 1980's Northern Ireland. The murder of an American civil rights activist and the ensuing distortion of facts point to an ugly conspiracy of politicians, civil servants and industrialists. Ken Loach directs.

## MOODY BEACH

Simon, a 40 year-old bailiff bored with his job, inherits his mother's Florida-coast house after her sudden death. He quits his job and moves there, where he is confronted by a squatter, Laurence, a beautiful French woman who is earning a living by selling his mother's antiques. Gradually they fall in love, but must face cultural and materialistic differences; he is rejecting stability and comfort, while she is searching for the opposite. Stars Michel Côté ("Crusing Bar") and Claire Nebout, produced by Pierre Gendron ("Jesus of Montreal") and directed by Richard Roy.





## EVERYBODY'S FINE

Giuseppe Tornatore writes and directs his follow-up film to "Cinema Paradiso," starring Marcello Mastroianni. Mastroianni portrays a lively old-timer named Matteo Scuro, who leaves his native Sicily one day to make a trip around Italy to visit his five grown children, whom he discovers have been feeding him lies in an attempt to hide the fact that they don't live up to dad's expectations.



## THE NASTY GIRL



Winner of the Silver Bear for Best Director at the 1990 Berlin Film Festival, "Nasty Girl" is a German comedy written and directed by Michael Verhoeven and starring Lena Stolze. Sanja is a schoolgirl living in Germany who wins a European essay competition and is awarded the town's "Silver Medal" by the mayor. She chooses a follow-up topic of "My Home Town During the Third Reich", but is greatly discouraged by those holding information. Years later, after marrying and having children, Sanja continues her task, provoking certain members of the town to come closer and closer to silencing her.



## THE GRIFFERS

With "The Grifters," based on the Jim Thompson novel of the same name, director Stephen Frears ("Dangerous Liaisons") pays tribute to the film noir of the 40's and 50's. The first presentation of Martin Scorsese's new production company, "The Grifters" is a stylish mix of suspense, humor and seduction. The film focuses on the relationship of three con artists (or "grifters" as they call themselves). John Cusack is Roy, a young man caught by the art of the con. Anjelica Huston plays his mother, Lily, a woman hardened by years on the "grift." Annette Bening co-stars as Myra, Roy's lover, a beautiful woman who is as sexy as she is scheming.



## VINCENT & THEO

The story of the brothers Van Gogh: Vincent, the great painter, whose work is known throughout the world, and Theo, the art dealer, whom few people know about, but whose lifelong love and support for his brother made the paintings possible. Released to coincide with the 100th anniversary of Vincent's death, the film stars Tim Roth ("The Cook, The Thief, His Wife and Her Lover") and Paul Rhys ("Little Dorrit") and was directed by Robert Altman.



# GRAVEYARD SHIFT

## STEPHEN KING SPINS A TERRIFYING TEXTILE-MILL YARN

**T**he list of scariest places on Earth might include snake pits, war zones, certain streets at night and the dark corners of Stephen King's mind.

Thanks to the latter, the list of frightening places has been expanded to include quaint New England villages — friendly little places with fishing holes, crisp, clean winters and folksy locals who say “ayuh” for yes. Places very much like the horror-King’s home turf near Bangor, Maine. Indeed, several of his books and short stories — including *Salem’s Lot*, *Pet Sematary*, *The Tommyknockers* and *It* — have dealt with an unspeakable horror-to-be-named-later lurking beneath the tranquility of some rustic hamlet.

Ayuh. Welcome to Stephen King’s **Graveyard Shift**. Taken



*Graveyard Shift* is horrormeister Stephen King's 16th story to make it to the screen.



from a short story, it's the 16th King story to make it to the screen. And — surprise — it takes place in a small town in Maine.

The place is the moody, slow-paced village of Gates Falls, where an abandoned textile mill of dubious history is being reopened. Brad Dourif, who has made a career out of playing crazies in movies such as *Ragtime* and *Blue Velvet*, is the Vietnam-vet-turned-exterminator who's hired to clear the rats out of the factory's basement. Stephen Macht is the loathsome mill foreman overseeing the crew of workers (including Kelly Wolf and David Andrews) cleaning out the place.

What the crew finds is somewhat larger than a rat: a ravenous, seven-foot creature that makes its nest beneath a cemetery alongside the mill. Director Ralph Singleton calls his translucent-skinned creature "the next generation in the development of movie magic." (Where is Walt Disney when you need him?)

King denies any personal mischief as a pattern for the nastiness in his novels. "Basically, I'm just a very boring guy," says the married father of three. But, as he told *Time*, if his novels are to Maine what *Godzilla* is to Tokyo, there may be a deep-seated reason. In his teens in Maine, King read sci-fi novels by Richard Matheson and watched



Brad Dourif plays Vietnam-vet Tucker Cleveland, an exterminator obsessed with destroying rats.

the *Twilight Zone* on TV.

"I [also] read *Peyton Place* and *Kings Row*. I understood instinctively that these authors were talking about the small-town caste society that I grew up in; the veil of hypocrisy, what people hide behind.

"I understood that I could write about my own milieu and com-

bine it with Matheson's approach and it worked like a bandit."

He cautions that as a grown-up, he's shucked any long-term animosity toward his verdant home state. He has, after all, stayed there. "Maine is far and away better for a couple of hicks like us," he says about himself and his wife, Tabitha. "And it's

better for the kids."

Not that he's the typical Bangor resident — the railings around his house are decorated with wrought-iron vampire bats.

**Graveyard Shift** opens Friday, October 26th at theatres across Canada.

— Jim Slotek



Warwick (Stephen Macht, above right) is the tyrannical mill foreman.



Ilona Margolis confronts the creature.



# FUNNY ABOUT LOVE



Young free spirit Mary Stuart Masterson (inset) further complicates the troubled marriage of Gene Wilder and Christine Lahti.

## FOR GENE WILDER, ROMANCE IS NO LAUGHING MATTER

**D**uffy and Meg are an unusual '90s couple — they're happily married. That is, until Meg decides she wants to have children. Then Duffy has a typical '90s problem — he's not sure *what* he wants.

**Funny About Love** is a romantic comedy starring Gene Wilder as Duffy Bergman, a political cartoonist living in New York City. His wife, Meg (Christine Lahti), is a successful restaurateur who believes their affluent yuppie lifestyle will only be complete when baby makes three. Duffy is not convinced that parenthood is the right option for them.

Ironically, as Meg is forced to concentrate on her career, Duffy becomes more and more convinced of the joy of having babies.

Unfortunately, love isn't enough to patch-up this confused couple's differences.

Enter Daphne Delillo, a woman young enough to be Duffy's daughter. Daphne (Mary Stuart Masterson) is a free spirit; she is vivacious and uninhibited. The mutual attraction of Daphne and Duffy make anything and everything possible. Isn't love a funny thing?

**Funny About Love** is directed by Leonard Nimoy (*Three Men and a Cradle*, *Star Trek III* and *IV*). He says, "Duffy is a guy who should have grown up some time ago — but like so many of us, he has to be dragged kicking and screaming into maturity."

Gene Wilder is at his best playing men who haven't quite grown up. From *The Woman in Red* (which also featured Wilder's late wife Gilda Radner) and

*Young Frankenstein* to his Academy-award-nominated role in *The Producers*, Wilder is also a master of physical comedy.

**Funny About Love** is a change for him, requiring a more subtle and psychological approach. "This comedy is different from anything I've done before," says Wilder. "Duffy is a character who is ruled by instinct and emotion."

Meg (Lahti) is the more rational of the two. Lahti has only recently made the transition to comedy roles. Prior to **Funny About Love** and *Gross Anatomy*, she was

featured in such dramatic films as *Running on Empty* and *Whose Life is it, Anyway?*

Mary Stuart Masterson (*Immediate Family*, *Some Kind of Wonderful*) completes **Funny About Love's** triangle. Her character exudes such joie de vivre that she forces the more serious Duffy into redesigning his love life and rethinking his values.

**Funny About Love** opens Friday, September 21st at theatres across Canada.

— Nicole-marie Squires





**H**igh school can be a living hell. But everything *does* get sorted out in the end. Jocks, debbs and assorted snobs can become zeros and look back on high school as the best time in their lives. Meanwhile the dweebs, the quiet and "different" kids who never quite fit in, are often rewarded for their offbeat gifts and talents. Every headline or trophy reinforces their triumph over their formerly cool schoolmates.

At 18, Winona Ryder has experienced the transition earlier than most. The girl with incredibly

haunting eyes gave up high school for on-set tutoring and motion picture stardom.

"Sometimes I'll be talking with this friend, Helene, who's still back in high school," she says. "I think, God, it would be fun to be like Helene, being on the track team and going to the Valentine's Day dance and stuff like that. But then I realize I don't really have it in me to enjoy the social thing. I was always one of the geeks."

It makes sense, then, that the girl born in Winona, Minn., has shone most brightly playing the teen outsider who sees through hypocrisy in roles such as Lydia, the death-obsessed teen who befriends the ghosts in *Beetlejuice*, or the rebel high-school student who snubs the ruthless clique of blonds in *Heathers*.

Calling her the "voice of reason" in those films, *Rolling Stone* magazine enthused that Ryder "is hip and wacky enough to get the joke of modern life and savvy enough to play against it."

Ryder again plays the voice of reason, albeit a somewhat impudent voice, in **Welcome Home, Roxy Carmichael**. The movie, directed by Jim Abrahams (*Big Business*, *Airplane!*), looks at the transition from high school to real life from several angles.

The almost-unseen Roxy named in the title is a former high-school nobody in a nondescript small Ohio town called Clyde. But after leaving town, Roxy becomes a huge star, the kind you brag about having had as a schoolmate, even if you actually snubbed her.

When Roxy briefly returns to Clyde to lend her name to the Roxy Carmichael Center for Cosmetology and Drama, the citizenry goes mad — each for their own reasons.

For the ersatz society crowd, it's an opportunity to display what passes for finery. For town straight-

# WELCOME HOME ROXY CARMICHAEL

arrow Denton Webb (Jeff Daniels), it's an uncomfortable reunion with a woman whose child he fathered in high school. And for the iconoclastic Dinky Bossetti (Ryder), a teenaged orphan who rejects Clyde just as Roxy did decades earlier, it's a chance to meet the woman who embodies all her dreams.

Distractions abound — such as guidance counsellors and fickle would-be boyfriends — but the appeal of a major celebrity whose life seems to parallel her own is irresistible. "I think what attracted me to play Dinky was her honesty," explains Ryder. "She says whatever she thinks to the point

where it is shocking. The route Dinky chooses to find herself is a very original one. I identified with Dinky and understand her desire to be accepted on her own terms."

And as for Roxy? "She was an eccentric and an outcast. And it's interesting to see how people's attitudes toward her have changed."

**Welcome Home, Roxy Carmichael** opens Friday, October 12th at theatres across Canada.

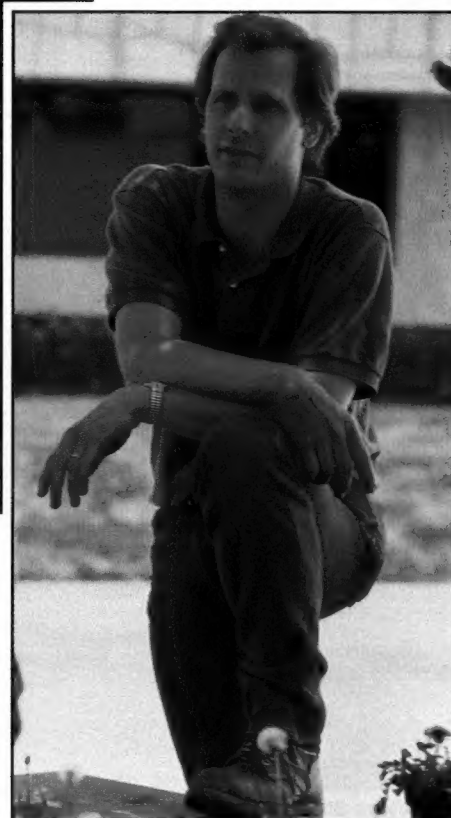
— Jim Slotek



Winona Ryder (left), town rebel, and Jeff Daniels (below), town straight-arrow.



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MOVIE STAR NOW.  
CAN SMALL-TOWN  
OHIO TAKE IT?**



# TRIBUTE

CAMPUS EDITION  
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FUNNY ABOUT LOVE

WELCOME HOME,  
ROXY CARMICHAEL

STEPHEN KING'S  
GRAVEYARD SHIFT

